



DARTH VADER:
Exclusive Interview

DOCTOR WHO:
Episode Guide

STARLOG

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Number 23
JUNE

ALIEN
NEW SF THRILLER



Sneak Preview "MONUMENT"
"The Day the Earth Stood Still"
Special Effects Careers—Part 2
Blacks in Science Fiction



THE SUPERMAG

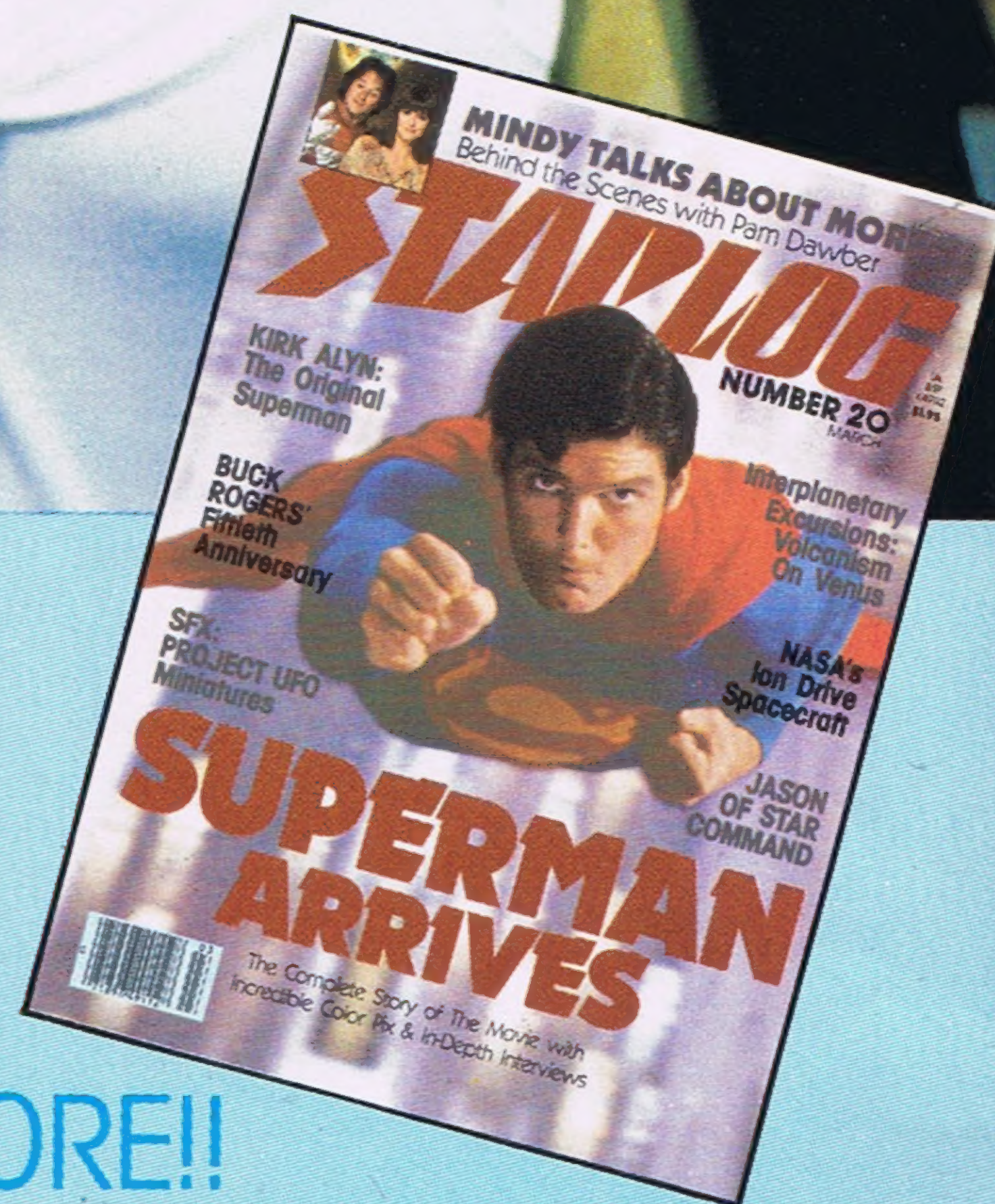
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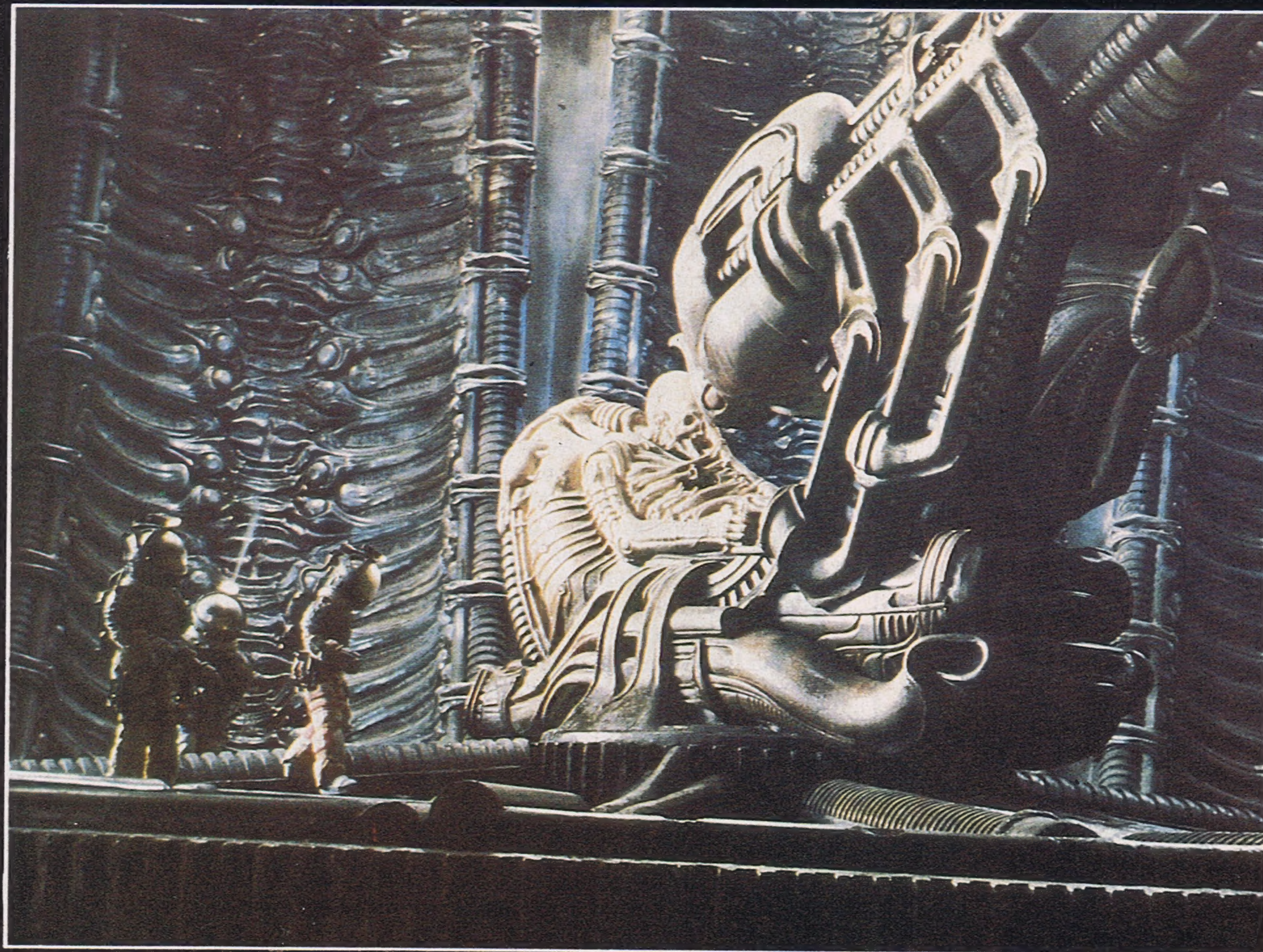
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THE MAGAZINE OF THE FUTURE



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ABOUT THE COVER: Enter the mysterious lair of *Alien* and prepare yourself for the shocking experience of a lifetime. Though 20th Century-Fox has kept most of the frightening details under wraps, we are assured that this alien is definitely the ultimate in science-fiction terror. See the story and pictures beginning on page 18. Photo: © 1979 20th Century-Fox.

ABOUT THE CONTENTS PAGE: This scene from *Alien* depicts the massive and mysterious remnants of an ancient astronaut; only a prelude to the puzzle that the crew of the *Nostromo* must piece together. Photo: © 1979 20th Century-Fox.

FROM THE BRIDGE

It is no secret that we have formed a movie company, SF Film Productions, and are currently engaged in finishing our first theatrical release. We have begun receiving resumes and letters of interest from SF fans everywhere—many of whom are young amateur filmmakers with career hopes in the movie field.

These hopes and offers are wonderful, and we encourage them, but there are several hard facts about turning "pro" that must be considered. On the positive side, there are more job opportunities today in special effects than ever before. When the SF boom began about two years ago every experienced SFX person in the country was gobbled up with assignments. By summer of 1978 producers were willing to try newcomers—youngsters who had no Hollywood experience. Many people moved quickly from backyard projects to big-time productions in classic "overnight" success stories.

But there were others who spent their savings on an airline ticket to Los Angeles only to find, after months of sleeping on a friend's couch and eating tacos three times a day, that their desire and enthusiasm was not enough to land a job. Discouraged, they grabbed any menial job that would keep them alive in LA or they limped back home to Dullsville on the last of their pennies—to continue hoping and dreaming.

Hopes and dreams are so important—but they aren't enough! In STARLOG #22 we presented the first article on careers in special effects, and this issue continues that important topic. What we are attempting to do is hit our readers in the face with some of the realistic, practical problems of getting work in special effects, while not destroying the enthusiasm that is the necessary, underlying fuel.

Of course, the same two elements—enthusiasm and practicality—are necessary in *all* career fields. These articles are well worth reading and thinking about by *anyone* who is in the process of planning and pursuing the career of their dreams.

We are actively reaching out to help young filmmakers make their dreams come true. Our sponsorship of the SF Short Film Search at BaltiCon has generated more entries than ever before and is probably the major awards competition of its kind in the world. We intend to discover new talent through this annual event and to give encouragement and recognition to those who are serious and talented.

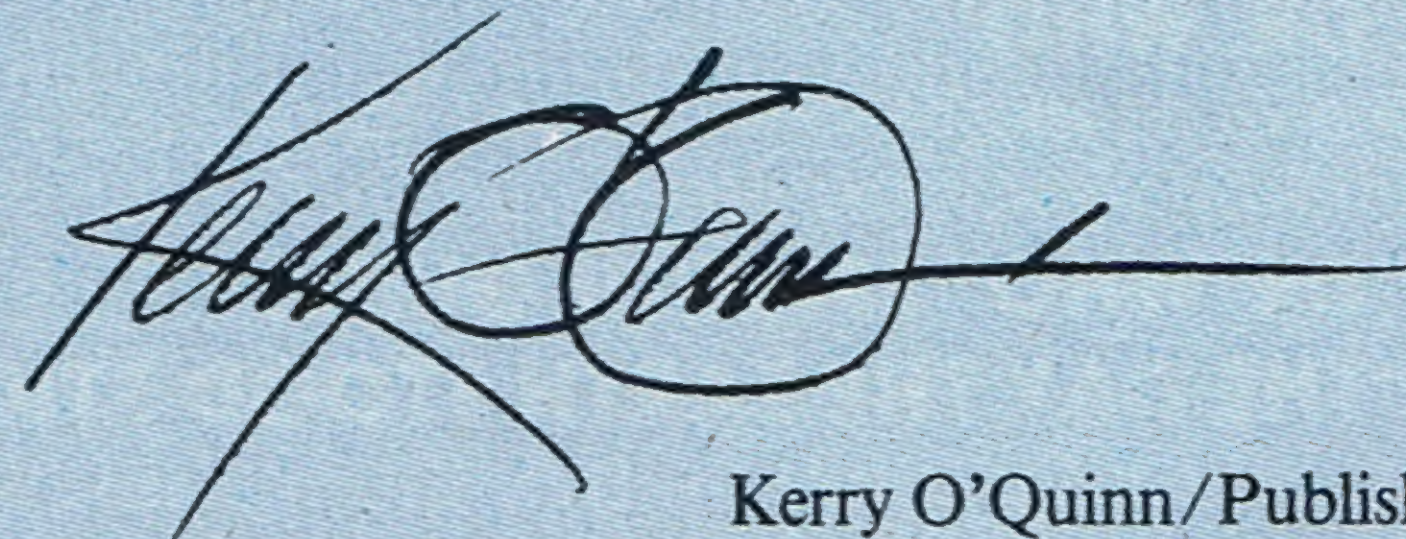
Our involvement in filmmaking has grown to such proportions that we launched a new publication, CINEMAGIC, devoted exclusively to the techniques of special effects and the paths between high-quality amateurism and money-making professionalism.

In STARLOG #5, my first "From the Bridge" letter said "there is no greater success in life than turning your pleasure into your profession." I stand behind those words. Virtually every member of our staff, definitely including myself, has done precisely that. Yes, it is possible to get paid for doing what you enjoy, but it *never* happens simply because you want it.

It requires thinking, planning, reading, discussing and making sure that your nights and weekends are spent productively—learning your craft and producing a portfolio of your work.

By seriously devoting your energies toward self-education, by figuring out what an employer needs and preparing proof of your abilities, by making every hour of every day count, pushing toward your goals, by *working your tail off* while friends are getting a suntan—that's how you'll be able to spend the rest of your life having fun.

Between STARLOG and CINEMAGIC and the SF Short Film Search and SF Film Productions, we have definitely jumped into the film field. If you, dear reader, are equally committed, who knows, someday we might find ourselves working day and night, creating something wonderful, having fun together.



Kerry O'Quinn/Publisher

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NEW FROM THE PUBLISHERS OF STARLOG

If you are a young filmmaker with a special interest in science fiction, special effects and the limitless magic of the cinema . . .

THIS IS YOUR MAGAZINE

CINEMAGIC

For several years CINEMAGIC has been one of the most popular and most important movie fanzines published, but like all fanzines, it has been very limited in distribution. People have heard of it, but most young filmmakers have never actually seen a copy. Back issues are expensive, rare collectors' items now. It's almost a mythical underground legend . . . like the lost continent of Atlantis.

But now that will change. The publishers of STARLOG have joined forces with Don Dohler, the originator of CINEMAGIC, in order to produce a new, exciting version of the magazine that will enjoy wide distribution (only by subscription and in collector shops—no newsstands!) and will include photo articles about pros as well as amateurs.

CINEMAGIC will feature full-color photos, diagrams and design art and will guide readers, step-by-step, through the challenging techniques of backyard moviemaking. CINEMAGIC is a **must** for everyone who enjoys behind-the-scenes film work and everyone who is aiming toward a professional career in any aspect of the movie world.

Published quarterly (4 times a year) CINEMAGIC is available by subscription and in limited local stores only!

To be certain that you do not miss out on a single data-packed issue of CINEMAGIC, we suggest that you send in your subscription order TODAY!!!

CINEMAGIC WILL FEATURE:

- * Reviews of new equipment, lenses and optical gadgets for creating special effects!
- * Readers' forum—letters and questions exchanging techniques and production secrets!
- * Step-by-step illustrated articles detailing methods you can use to create visual effects, makeup and sound FX.
- * Learn about exotic film stocks and special lab services beyond the corner drugstore.
- * How to produce professional titles that move, change color, melt, sparkle, burst into flames, zoom into space . . . all for a few bucks!
- * Tired of square screens? Learn about inexpensive lenses and devices to make your picture W-I-D-E-S-C-R-E-E-N
- * Breakaway props for realistic fight scenes.
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SUPERGRIFE — THE READER

...I see in the recent issue of STARLOG (#21) that you have set your sights on another target in the "Communications" section: *Superman—The Movie*. Oh, granted, your readers do write the letters, but they do not necessarily have to be printed, now do they? Your selection of letters would tend to reflect the opinions of STARLOG itself. And note the long letters criticizing *Superman* and the clipped-short letters praising *Battlestar Galactica*. Now there's an interesting paradox, but it's quite clear: To print anything praiseful of any other show but *Star Trek* runs counter to the philosophy, if any, of STARLOG, doesn't it? As for the letter from the Irish leprechaun, Harry Harrison, just how long did it take one of the monkeys on the staff to write this? Every bit of a month? And I'll bet it very well galls you to your Trekkie core that *Battlestar Galactica* has now received the "Favorite New Television Dramatic Program" award on the Fifth Annual People's Choice Awards.

Darrell E. Jones
P.O. Box 65
Caruthersville, MO 63830

Darrell, there's a lot more to STARLOG than the editorial and letters pages. You must know this, since you've been threatening for months to make your brother cancel his subscription (we do read your letters), but you're still reading. If you appreciate our SF news and features, why are you so upset over the few pages devoted to letters and editorials? They only reflect the opinions of individuals—sometimes individuals like Harry Harrison, who has written more serious science fiction than you are likely to read. You accuse us of bias. The fact is that we strive to publish those letters that differ from majority opinion at STARLOG (the Superman letters are a case in point). Your ridiculous assumption that we are all "Trekkies" shows just how little of our real biases show.

SPOCK SPEAKS

...My friend tells me there is a cassette tape available of Leonard Nimoy reciting passages from his book, *You and I*. Is this true, and if so, do you know how I can get one?

Chris Taylor
Salem, OR

For information on the Nimoy tapes, write to Petunia Productions, PO Box 69710, Dept. SL, Los Angeles, CA 90069.

HAMILL IN WWII



PHOTO: © 1979 20TH CENTURY FOX

...I was delighted with your interview with Mark Hamill; it's rare to see an actor who fits his screen image. I was equally delighted to see he has a part in *The Big Red One*. That's a *real life* adventure romp. Speaking of WW II, some critics of *Star Wars* may have missed a point when they knocked it: It's a parallel of the conditions leading up to the war in the Pacific, where "Luke Skywalker" has a real-life counterpart named Wade McCluskey. He's the one who kept on going when his squadron's gas was running low, and made the decision to follow the *Arashio* in the hope of finding the Japanese carriers.

Jim Glackin
19½ N. Fair Oaks Ave.
Pasadena, CA 91103

HARLAN ON HAMILL

...Mr. Hamill's confusion about my attitude toward the little film in which he appeared is touching (STARLOG #22). Equally touching is his understanding of the unimportance of his opinions; would that more of us had the sense and nobility to perceive our limitations. Since Mr. Hamill is, by his own admission, one who does not read books, I take it as a gesture of magnanimity not to further ridicule him: As a functional illiterate, Mr. Hamill does a good enough job on himself.

Harlan Ellison
Sherman Oaks, CA

SOUNDTRACK SUPREME

...After receiving from STARLOG RECORDS the *It's Alive 2* soundtrack album, I felt that you should receive more than my money. Your efforts in bringing this superb soundtrack disc to the film music fans around the world deserves the highest praise. It is one of the most superbly engineered albums I have ever had the pleasure of adding to my collection. The quality of sound is truly amazing.

Craig Anderson
Tracy, CA

...I am a soundtrack collector and have over 1,100 albums in my collection, so obviously I look forward to expanding my record library—especially with quality such as the records you are making available. I just received my

copy of *It's Alive 2*. (Bravo!!) I also have *Rocketship X-M* and *Albert Glasser* and find them delightful.

Steven Naperstick
Vance AFB, OK

...There are very few composers who can create a truly mysterious and frightening mood that can be heard on a record. Not only *heard* but *felt*. Herrmann is the only composer for films that could make blank film seem frightening. I sincerely thank you for this magnificent soundtrack.

Scott D. Ryerson
Waldwick, NJ

DUNE BUGGED

...I would like to know if there has been any attempt to make *Dune* into a movie. I had heard that there was, but that it had not come off. What's the story?

Mario Cardinali
Toronto, Ontario
Canada

Part of the story of that ill-fated film production is told in this issue, in our interview with Alien screenwriter Dan O'Bannon (see page 18), who was to direct the special effects. You may also be interested to know that the film rights to Frank Herbert's SF novel were recently optioned by Dino de Laurentiis.

STAR WARS XXIV?

...I have just read an article on David Prowse. He said that not only will there be a *Star Wars* 3 and 4, but that it will go all the way up to 12. He says that George Lucas' dream is to turn out 24 hours of *Stars Wars* so people can go into a theater and stay for the whole day. He said it would take 22 years for it to happen. Could this be really true?

Lance Uttenweiler
Steamwood, IL

A dozen sequels may be Lucas' dream, but Prowse speaks about Lucasfilms' plans in more realistic terms in this issue, starting on page 52.

MOCK ROCK

...I'm involved in stop-motion animation and miniatures, so your SFX series has been of invaluable service to me. I'm having a small problem, though. I'm building a miniature cave and having trouble getting a realistic rock look. Any ideas would be greatly appreciated.

Tony Gardner
3413 West Oxford Oval
North Olmstead, OH 44070

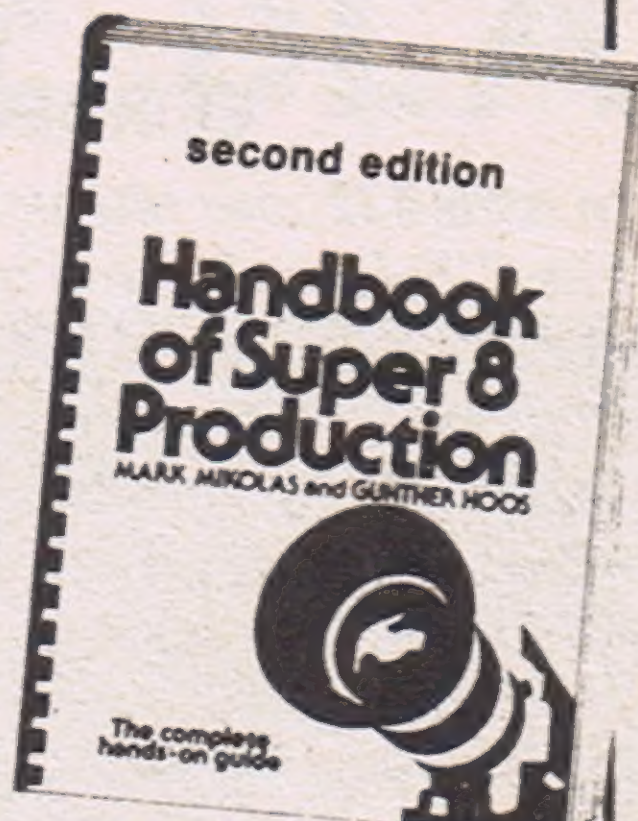
Lots of questions just like yours will be answered in the Filmmakers' Forum column in CINEMAGIC. Meanwhile, a couple of suggestions from CINEMAGIC's editor, Dave

(continued on page 8)

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About a year before Herrmann's death, he composed and conducted a moody, mysterious score for "It's Alive," an SF-horror tale of a monster, mutant baby. The success of the film led to a sequel, and Herrmann's music was lovingly and respectfully reorchestrated and conducted by his dear friend Laurie Johnson. It's not party music; it's a score for those who want to dim the lights, get into a dark mood, and listen carefully to some wonderful musical chords and effects, including bizarre instruments such as twin synthesizers. The score to "It's Alive 2" (complete on this record) will recall the entire range of Bernard Herrmann's golden years in film music. Can be played in STEREO or QUAD (SQMatrix)

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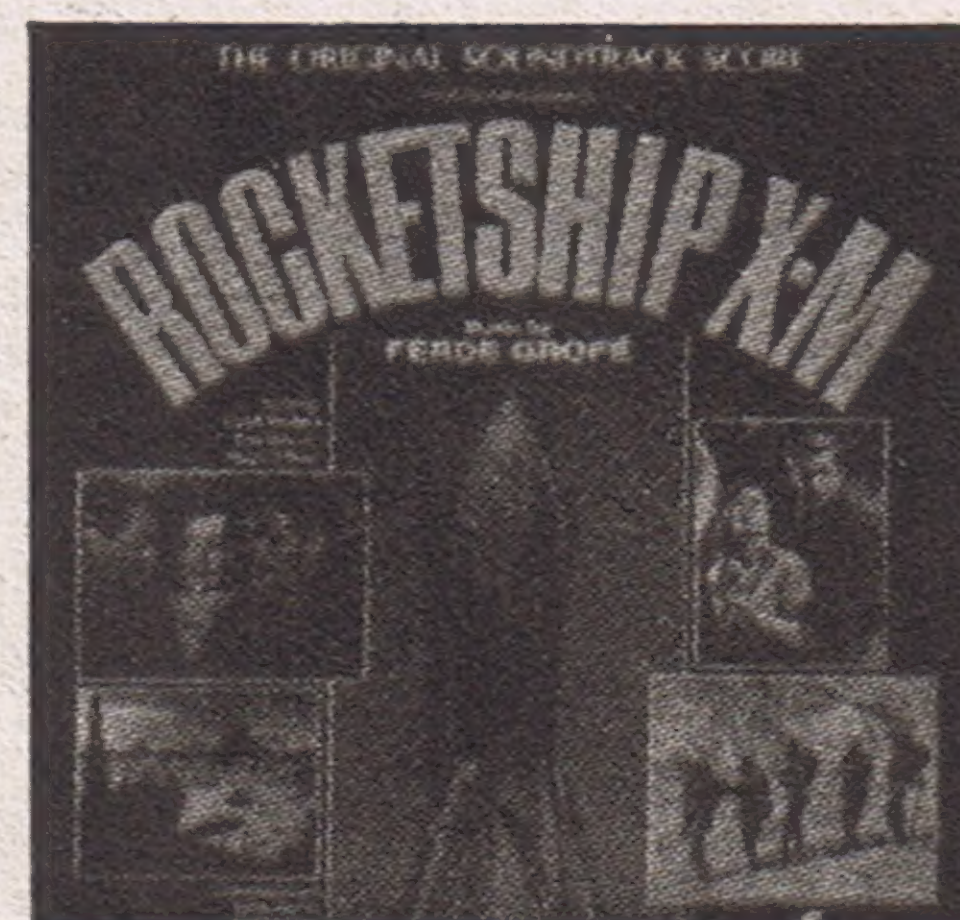
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Composer Ferde Grofe is best known for his "Grand Canyon Suite" and other classics. The theremin, a wailing electronic instrument used in Hitchcock's "Spellbound," is heard in the Mars sequences.

A "must" for SF fans and soundtrack collectors, the jacket includes photos and extensive background notes.

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STARLOG now has a very special Japanese edition, chock-full of rare color stills and Japanese SF news. STARLOG, published in a format you've never seen before, features bold Japanese graphics, with fantastic full-color, pull-out posters in every issue. Packaged in a plastic, laminated cover, the Japanese STARLOG is a visual treat for all SF collectors and enthusiasts.



A limited quantity of the Japanese STARLOG, issues No. 1-4, has been imported for U.S. fans. The premiere issue features STAR WARS and includes a double poster featuring Wonder Woman and a full-color spread of 62 SF film posters from the collection of Forrest Ackerman. Issue No. 2 highlights science-fiction television and focuses on STAR TREK; with a starship *Enterprise* poster and blueprint details. Issue No. 3, the special-effects issue, contains a combination color poster of a planetary landscape *SPACE: 1999* Eagle 1 blueprint and SF graphic catalogue spread. No. 4, the Gerry Anderson Supermarionation issue, contains (2) triple pull-out posters filled with Shusei Nagaoka artwork, X-wing Fighter blueprints, Godzilla animations and *Thunderbirds Are Go!* model poster.

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COMMUNICATIONS

(continued from page 6)

Hutchison: Try crumpled aluminum foil—getting the right texture may take some practice—or apply acetone to the surface of some styrofoam. Add a coat of paint and you're in business!

THE STATE OF GERROLD

...I don't particularly care for Mr. Gerrold's column...not that he probably isn't a fine person in real life (in fact, I'm sure we could have a great time if we ever had the opportunity to meet in person)...but it's his condescending attitude that drives me up a wall. His written attitude may be a "groove" for some of STARLOG'S audience, but some of his reasoning leaves a lot to be desired. Mr. Gerrold is not another Harlan Ellison.

In STARLOG #20, Mr. Gerrold's column on *Capricorn One* presented one rather dangerous idea. Aside from the fact that it is not consistent with senior writer Ed Naha's and associate editor Richard Meyer's views in STARLOG #14, Mr. Gerrold appears to be calling for some kind of censorship. I don't pretend to completely understand his dreams that he feels were so trounced upon. I, too, used to stand in the cold looking up at the stars until all hours of the night. I still dream those dreams and they are so powerful to me that nothing, *nothing*, can make me feel betrayed.

I also saw *Capricorn One*. I also had grave misgivings about it before I went into the theater. But I left the theater feeling differently, in part for many of the reasons Mr. Gerrold mentions. *Capricorn One* is fiction; does Mr. Gerrold's faith in the space program run so thin that a "four-dollar comic book" threatens to tear it down? Is he so afraid for his holy church that he is willing to create a means for censoring such pictures in the future? Am I to understand the FUTURE/STARLOG agrees with his view?

Frankly, *Capricorn One* just didn't merit all the fuss. It was so riddled with technological and scientific impossibilities as to be laughable (and I'm surprised that Mr. Gerrold merely concentrated on the cinematic ones). Besides, any picture with Telly Savalas in it is obviously not to be taken seriously. The point of it all is that those who believe will continue to believe, those who didn't, didn't anyway. Those whose opinions were changed didn't believe in the first place. But to rant and rave over this picture's particular view (and the writer's particular view) is just plain silly. His view is protected, just as Mr. Gerrold's is, by something called the Constitution. Or is both he and your editorial position willing to make exceptions?

Philip L. Harrison
7113 West Colter
Glendale, AZ 85303

FANTASTICA DELAYED

...Having subscribed to FANTASTICA, I have yet to receive issue #1. Is there a delay or do you believe it'll be here soon?

David Bova
Baltimore, MD

FANTASTICA will not only be in Baltimore

soon, it will be everywhere. But you're right, the Premiere Issue was delayed, due to circumstances beyond our control, for almost two months beyond the announced publication date. The whole schedule has been pushed back by those same two months. We think when you see the first issue, you'll say it was worth the wait.

CORRECTIONS

In issue #22, our history of plastic space model kits ("Science Fiction in Styrene"), states that both Aurora and AMT have their own sets of Mr. Spock model molds. In fact, only Aurora possesses the molds. Also, MPC's plans to release an original design space base have been shelved.

The correct address for information on the Doctor Who Appreciation Society mentioned in "Communications," STARLOG #21, is as follows: John McElroys, 221 Bunyan Court, The Barbican, London EC2Y 8DH, England.

RANK ERROR

...I was quite interested in your article on *Lost in Space* (STARLOG #21), but while reading it I noticed you made a mistake in rank. Don West (played by Mark Goddard) was a major and not a colonel.

Nick B. Comande
815 Kingston Ave.
Racine, WI 53402

LIKES NEAT-O PIX

...I was disgusted by the letter in issue #19 concerning the photo from *The Fury* in issue #15. Some people, strange as they may be, do not realize pictures are needed to show the artistry utilized for this motion picture. It just doesn't work to say, "The body of John Cassavetes, blown to shreds, looks real neat-o." You see, if jerks like Bob West Jr. wouldn't complain, people wondering just how neat-o wouldn't have to blow \$4.00 on a ticket. We could see it in full color in STARLOG, well worth \$1.95. STARLOG is too great a magazine to be catering to Bob West Jr.'s problems. Let him buy *Sesame Street Magazine*, and keep bringing us the STARLOG that we love!

John Hilferty
921 Crestview
San Carlos, CA 94070

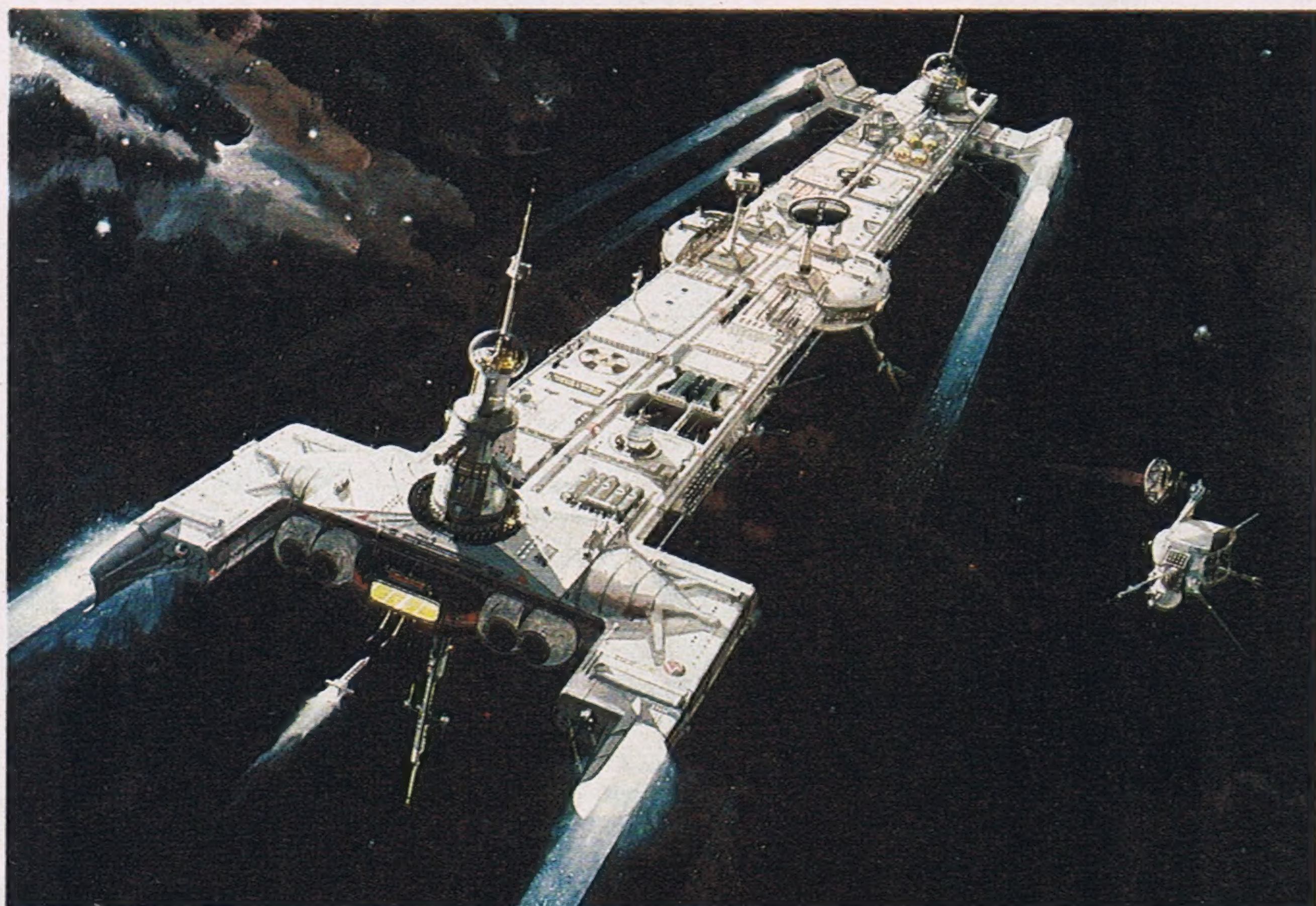
WHERE TO BUY THEM

...I collect science-fiction trading cards. I would like to know where I can obtain full sets of *Space: 1999*, *Planet of the Apes* and *Star Trek*. If you know where I could get these sets please print my letter.

Mark Trisko
Midlothian, VA 23113

If there's a local comics or movie collector's shop, they might deal in trading cards... maybe. But the best bet is to check our Annual Merchandise Guide in STARLOG #18 and the Classified ads in each issue of STARLOG. That's where dealers advertise to the SF audience. ★

INSIDE DISNEY'S "THE BLACK HOLE"



ART: COURTESY BOB MCCALL © COPYRIGHT 1979 DISNEY STUDIOS

Bob McCall's preproduction art of the *Cygnus* from *The Black Hole*. Disney Studios say the actual design closely resembles the artist's conception.

Black hole is a term for one of the great anomalies of the cosmos: the imploded remains of a giant sun, consisting of matter so densely impacted that its ravenous gravity rips at the very fabric of the Universe, and from which no matter or light can escape.

No film crew can capture the awesome wonder of such a galactic maelstrom, especially since it exists only in theory. But it can be simulated, and that is the challenge before the Walt Disney Studios as they tackle their biggest film project to date—*The Black Hole*.

In the film, five space explorers discover a mammoth space station which is on the verge of being swallowed by a neutron star's inescapable gravitational field. Dramatizing this cosmic mission will be an international cast, led by Maximillian Schell, Anthony Perkins and Yvette Mimieux.

The production will be designed by Peter Ellenshaw, Oscar-winning matte artist for several past Disney classics, including *20,000 Leagues Under the Sea* and *Mary Poppins*. A record 150 matte paintings—nearly twice the number used for *Close Encounters of the Third*

Kind—are being designed by Harrison Ellenshaw, the son of Peter, who created the 13 glass shots used in *Star Wars* (see cover story, STARLOG #14). The younger Ellenshaw's work was also used in *The Cat from Outer Space* and *Return from Witch Mountain*. Responsible for the look of the massive ship and slated to receive art direction credit is premiere space artist Bob McCall.

The miniature spacecraft and space station will be built by mechanical effects supervisor Danny Lee and his crew. Lee received his own Oscar for his work on Disney's *Bedknobs and Broomsticks*. Filming Lee's models will be the work of two more Oscar winners, Eustace Lycett and Art Cruikshank, who will be aided by a newly developed camera designated ACES (Automated Camera Effects System), said to be the most sophisticated effects system in the history of filmmaking.

The Black Hole has been budgeted at \$17.5 million. Though live-action filming was completed in April, effects work will continue through October. In a significant departure from past Disney policy, the December release is being planned as a PG-rated picture. ☆

STELLA STAR MEETS "SLAN"?



ART: COURTESY LUIGI COZZI

Despite some decidedly mixed reviews, *Starcrash* has proven a popular hit, grossing over a half-million dollars in ticket sales during its first week in Los Angeles. Since it's what they call a "floating release," it may take a while to float your way. Meanwhile, writer-director Luigi Cozzi (Lewis Coates) is not resting on his laurels. He's already hard at work on the script for *Star Riders*, which he's adapting from the A.E. Van Vogt novel with the author. This preproduction drawing from the Bruno Bozzetto studios gives some idea of the scope Cozzi plans for his next screen project. ☆



SPACE ART CLUB Print #3, "The Dream Fulfilled"
Painted by Vincent DiFate

NEWEST RELEASE

"The Dream Fulfilled": The evolution of flight — from Icarus soaring to the Wright Brothers' plane and into the future of space stations and sleek spacecraft exploring the planets of our solar system. The symbolic painting is DiFate's homage to the promise of flight.

Vincent DiFate: Well-known for his illustrations adorning many science fiction book covers, DiFate regularly creates futuristic visions. In his painting for FUTURE LIFE's Space Art Club he reveals another of his versatile talents, that of depicting the majestic human form.

A limited number of Space Art Club prints are available for individual purchase. The high quality, suitable-for-framing fine art prints are 18" by 24" and are shipped in a reinforced cardboard tube. Space Art Club prints #1 and #2 are also available in a limited quantity. Order soon—when our supply of prints is gone, money will be returned.

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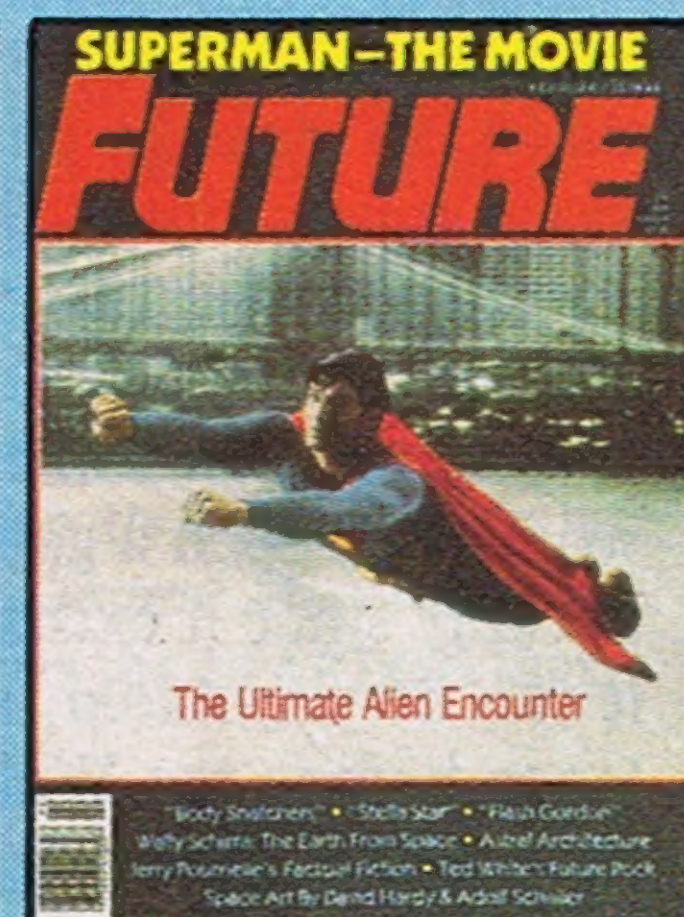
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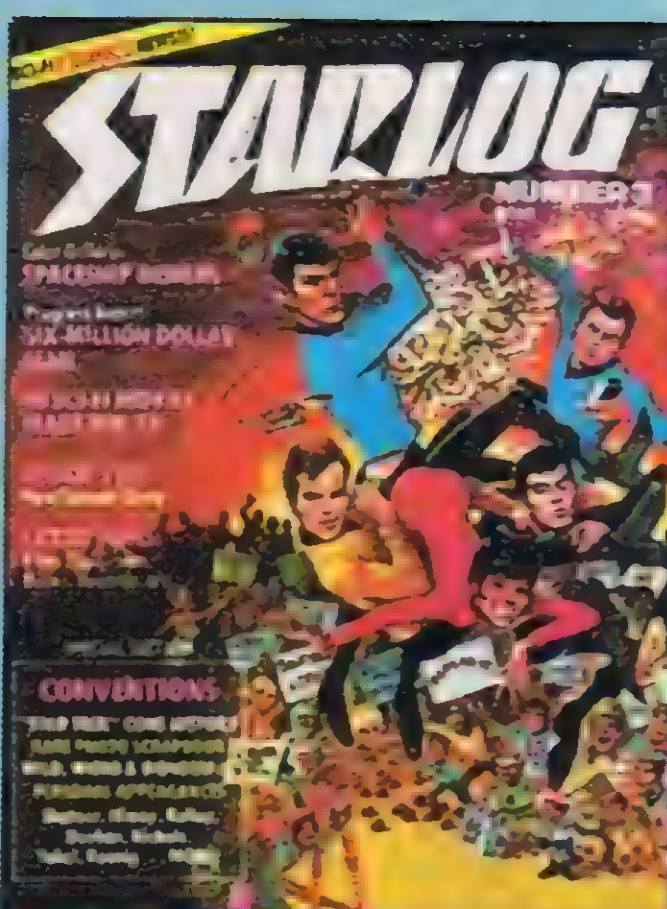
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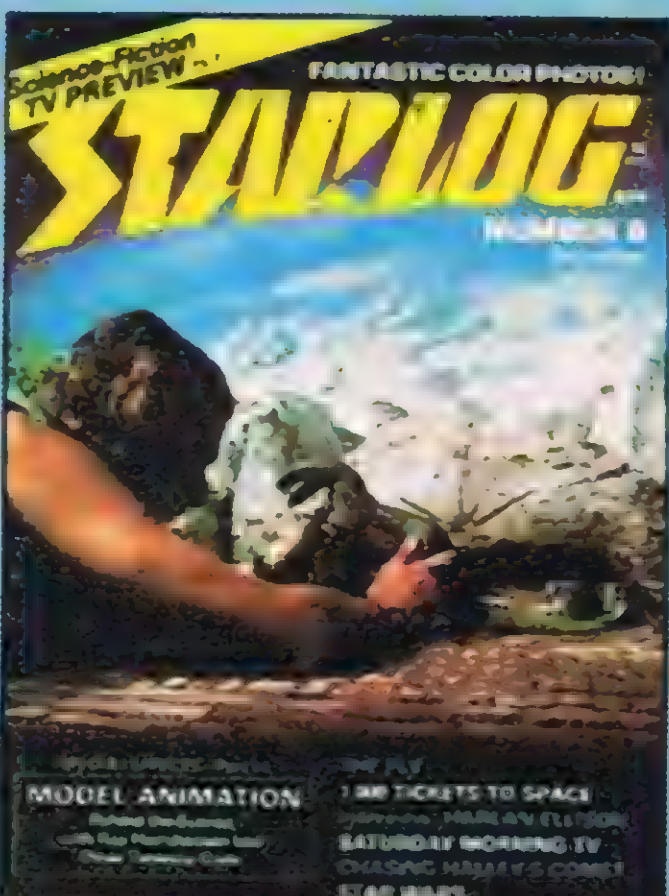
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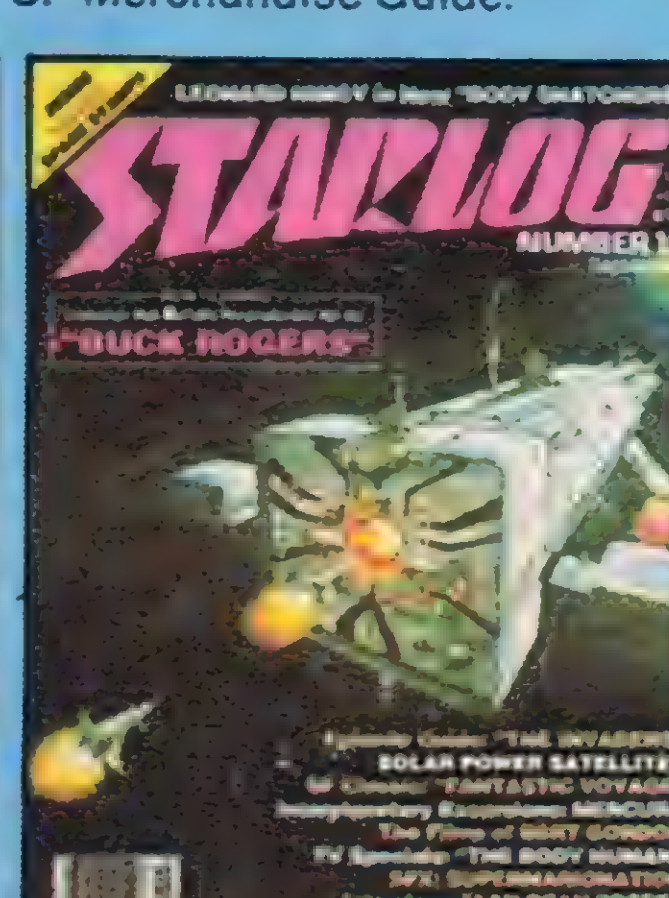
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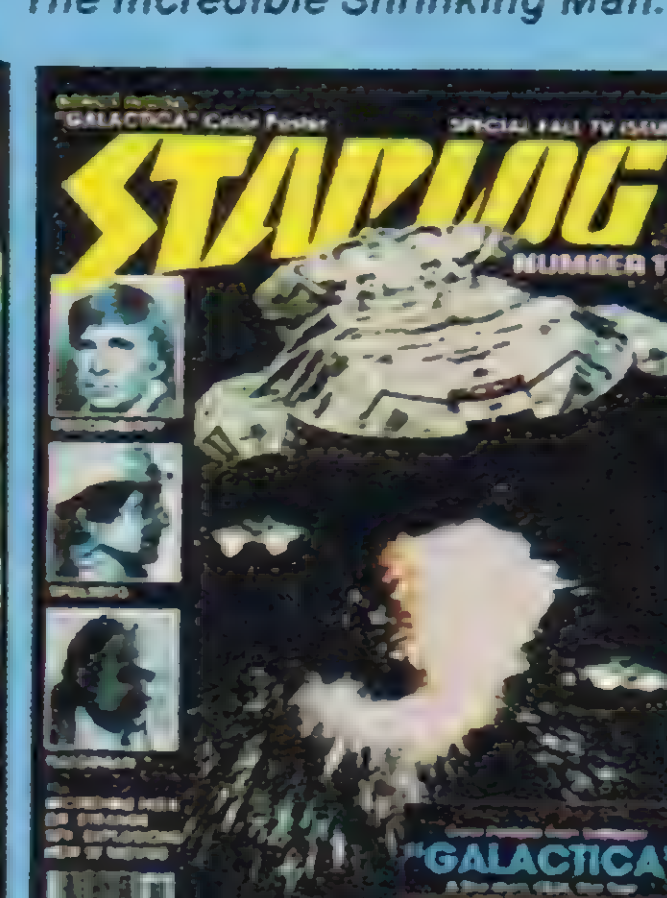
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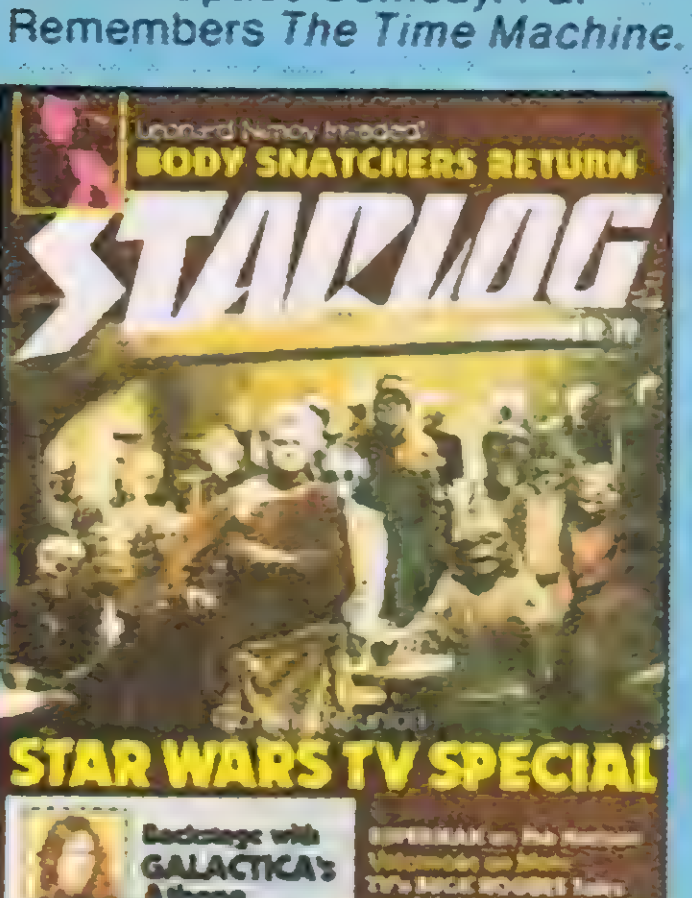
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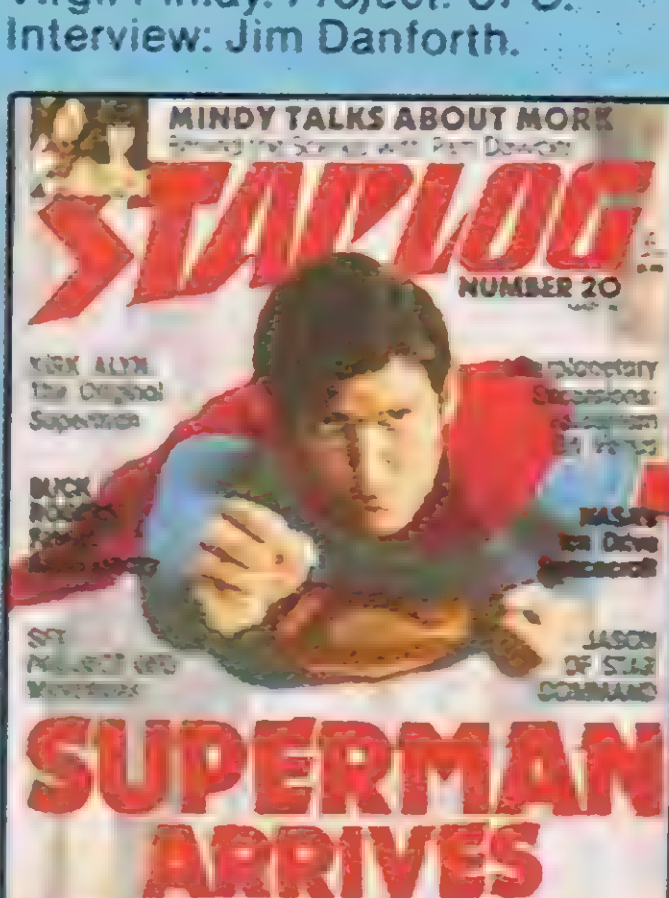
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TURNED ON TOYS

In 1978, the electronic revolution arrived with a boom among the nation's toy manufacturers. Americans spent more than \$125 million on the few electronic toys introduced last year, and that figure is expected to double in '79 as nearly every major toymaker jumps on the technological bandwagon.

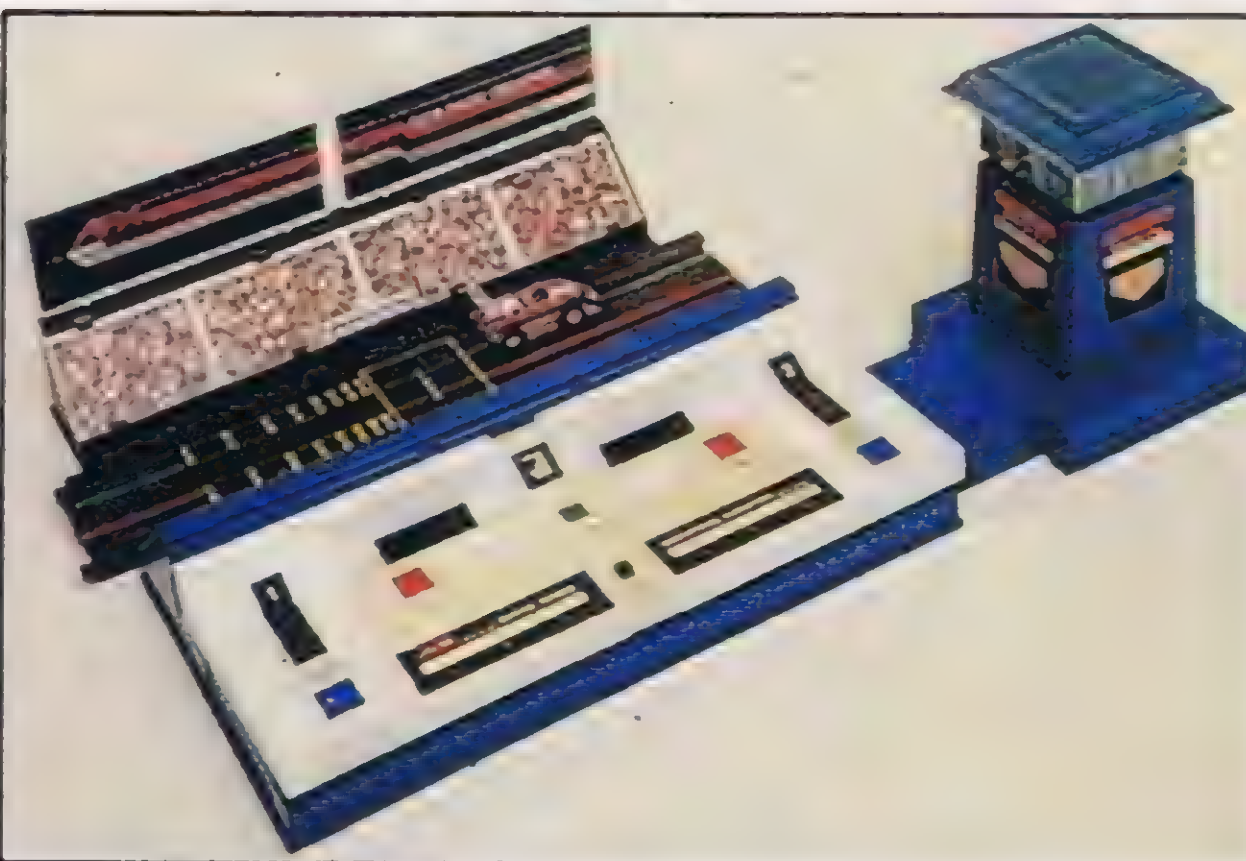
Invicta's **Electronic Master Mind** is a pocket-sized version of the world's largest-selling game. The object of Master Mind is to learn your opponent's secret color code through guessing and logic. In the electronic version, the colors are replaced

of-the-art in toy tractors. All of its movements, including the ability to aim and fire its simulated laser cannons, are pre-programmed on a bank of push-button controls. Big Trak will carry out up to 99 instructions, and repeat the same program for a total of 198, before it requires reprogramming.

Dan Van from Entex is billed as the world's first word-recognition toy. This obedient truck executes turns according to a preprogrammed sequence, activated by sound command. The sequence can be interrupted at any time by a vocal com-



Aurora's AFX and Milton Bradley's Big Trak represent a quantum leap in designing toys for children. The hardware that makes them go is spun off from the space program.



by numbers, and solo playing is allowed by the computer's ability to select its own secret code.

Scrabble Sensor from Selchow & Righter applies similar rules to the classic word game. A 2- to 7-letter word is programmed into the machine by each of two players, who then compete to find their opponent's hidden word. For solo play, a word is randomly selected from Sensor's 64-word, space-oriented vocabulary.

Big Trak by Milton Bradley is the state-

mand to "stop," and will continue the sequence upon the command to "go."

Aurora's **AFX Data Race Control** is designed to add dramatic realism to slot racing. In addition to a variety of other functions, Data Race programs race length, handicaps races, time laps and indicates the winner by visual display. A strategic element is added to the race by the system's ability to figure fuel levels. The optional Data Race Sound Tower adds extra realism with sound effects. ☆



Gaiking, of Force Five.

ENTER THE JAPANESE SUPERHEROES

The Japanese are preparing to invade America again, but this time with friendly intentions.

Japan's largest film studio, Toei Company, is currently marketing a package of action-oriented television series to local stations across the United States. Some of the more intriguing series include:

Message from Space—The film was released last summer and now the Oriental space opera is a television series. The only live-action show in the package, it features all the sets and some of the actors from the movie.

Combattler V—A giant warrior robot created and manipulated by five young people, Combattler spends much of its time fighting monsters spawned deep within the Earth by the evil General Garuda.

Voltus V—This warrior robot is constructed in five modules which join together when the words "Five attach" are shouted by its youthful creators.

Flying Dragon—Somewhat resembling Toei's *Speed Racer* show, only this time the hero is a James Bond type with a super-gimmicked car.

Yet another Japanese series is being marketed by a West Coast firm called The American Way. *Force Five* is currently the most popular SF series in Japan and is the highest-rated show in the history of European television. Each episode highlights the heroics of a different member of a group of five warrior robots committed to defending Earth from intergalactic attack. The robots are designed after a line of Japanese toys, one of which (Dangard Ace) has been licensed by the Mattel Toy Company as part of their *Shogun Warriors* line, and can also be seen in the *Marvel Shogun Warriors* comic.

The electronics rage does have a drawback. Because of a current world-wide shortage of microprocessing chips, most of these electronic marvels will not be widely available until the end of this summer. Two exceptions are *Electronic Master Mind* and *Scrabble Sensor*, now widely available. ☆

COMING

For theatrical release in 1979
from SF Film Productions

VIDEO UPDATE



Gene Autrey as himself, Betsy King Ross as the Queen of Murania, and two evil drones from the original *Phantom Empire*

A late addition to NBC-TV's "second season" is *Cliffhangers*, now nearing the end of its 10-week run. Of the three 20-minute segments, each following the serial adventures of a different pulp-inspired hero, the one generating the most comment is *The Secret Empire*.

Sandwiched between the adventures of a solo *Charlie's Angel*-type played by Susan Anton and an updated version of *Dracula* (Michael Nouri), it is the story of Western lawman Jim Donner (Geoffrey Scott), who stumbles upon the secret entrance to a fantastic city concealed beneath a mountain. All three segments follow the format (if not the low-budget style) of the 1930's movie serials, but *The Secret Empire* owes more than format to the serials. Its plot bears some striking similarities to the 1935 Gene Autrey 12-parter, *The Phantom Empire*. Writer-producer-director Kenneth Johnson was unavailable for comment, but his office assures STARLOG that Johnson's original script bears no relation to the earlier version.

Meanwhile, television fantasy marches on. This fall will see three new animated

specials: *Gnomes*, based on the best-selling book, is being prepared from a Ray Bradbury script; *The Hobbit, Part 2* is coming from Rankin-Bass Productions; and *The Lion, the Witch and the Wardrobe*, based upon the works of C.S. Lewis, is also in production. TV movies coming up include *Vampire*, starring Richard Lynch and E.G. Marshall, in which the creature is a reclusive billionaire under pursuit by an irate husband and a retired policeman. Also in the works is an update of *Frankenstein* starring veteran actor Jack Elam. Still under wraps at CBS is a project variously titled *Starstruck* and *Pie in the Sky*.

By the time you read this, CBS-TV may have already aired the first episode of *Time Express*, a fantasy series starring Vincent Price and Coral Brown (she's Mrs. Price). The Prices serve as host and hostess aboard a train that carries its passengers back in time, to an earlier point in their own lives. The series is a creation of Ben Roberts and Ivan Goff, whose past credits include *Charlie's Angels* and *Logan's Run*, and will air as soon as CBS decides what show they want to yank from the schedule. ☆

AVALANCHE ISOLATES "EMPIRE" CREW

Finse, Norway—An avalanche has isolated the first unit crew of the *Star Wars* sequel, *The Empire Strikes Back*. The 80-member crew, including producer Gary Kurtz, director Irvin Kershner and cast members Mark Hamill and Peter Mayhew, was isolated for two days in the snowy terrain before railroad rescue parties could dig them out. The only access in and out of the rugged and remote location is by rail—Oslo to the east and Bergen to the west.

The mishap occurred on the second day of a two-week stay in Norway to film exteriors for an "ice-planet" sequence. The Finse location is well-known as the training site for Robert Falcon Scott's Antarctic expedition. The search for alien and hostile exterior locations for the *Star Wars* sequel is proving to be as much of an adventure for Luke Skywalker off camera as it is on camera.

Interiors will be shot in England's prestigious EMI/Elstree studios for about 15 weeks. ☆



Hamill's fight with the trash monster in SW was nothing compared with battling an avalanche in *Empire*.

"SUPERMAN II": A REGRESS REPORT

Though it's been estimated that 65-70 percent of the second *Superman* film is already "in the can," completion of the sequel may be delayed by legal problems that have arisen between Christopher Reeve and producers Ilya and Alexander Salkind. In a suit filed in New York by the three corporations controlled by the Salkinds, it was stated that a letter received from Chris Reeve's lawyer on October 6 accused the producers of breach of contract and further stated that all agreements between Reeve and the Salkinds were thereby terminated.



PHOTO: © 1978 DC COMICS

Chris Reeve again tests his power, this time to defend his contract.

Reeve, en route to Japan to promote his first film, denied the allegations, and the Salkind's attorney has declined to comment further on the case. It is likely, however, that the root of the problem is in the terms of Reeve's original contract, which calls for a base payment of \$250,000 for his work on the "production of one or two films" to be "photographed continuously." It may be Reeve's contention that the break in filming leaves him free to negotiate a new deal for the film's completion.

The Salkinds' offices also announced that Richard Donner, who directed *Superman—The Movie* and all completed footage for the sequel, will not return to complete the film. It is expected that Richard Lester, best known for his Beatles and *Musketeers* films, will direct the remaining footage, though Donner will retain full director's credit.

Incidentally, *Superman* has so far garnered over \$100,000,000 in U.S. ticket sales. ☆

ASIMOV'S 200TH

Isaac Asimov is the most prolific science-fiction/science-fact author of the 20th century. To prove it, he celebrated the publication of his 200th book by having two of them released at the same time: *In Memory Yet Green* is the first of his two-volume autobiography published by Doubleday, and *Opus 200* contains excerpts from some of his last 100 books (*Opus 100* covers the first 100)—published by Houghton/Mifflin.

In honor of his double release, Asimov's publishers threw a small bash for him this past March, attended by about 100 of his friends, relatives, publishers, editors and SF associates. After a brief introduction, Asimov took the podium and delivered a 15-minute summation of his 40-year literary career. This was followed by questions from the floor which the good doctor answered in his inimitable style. Here are a few of the exchanges:

Q: How much brain power has been expended in the writing and reading of Asimov's books?

A: You have to remember that the same amount of brain power is used in writing a



Editor Zimmerman (right) congratulates Dr. Asimov (left) on the simultaneous publication of his two 200th books. Asimov offers his congrats on STARLOG's impending third anniversary (issue #24).

Shakespearean play as in remembering a girl's phone number. So, although the writing of my books has induced a great deal of creative genius, the same amount of energy was expended as if I had spent the time in my *other* favorite pursuit. Conse-

quently, the energy used is the same as 7,200,000 pinches on the bottom.

Q: Where do you get your crazy ideas? (The questioner is SF author Norman Spinrad.)

A: Schenectady. Actually, that's Harlan Ellison's response to that question. He usually says, "Yes, there's an idea factory in Schenectady. You subscribe to it for a modest annual sum and once a month they send you an idea."

Q: Who's going to portray you when they film *The Isaac Asimov Story*?

A: I'm figuring John Travolta. I don't know if he's a good enough actor, but at least he looks like me.

Q: What's happening with the film production of *I, Robot*?

A: Harlan Ellison did a screenplay and he sent me a copy and I liked it very much. Unfortunately, the producers wanted changes and when you ask for changes from Harlan, you have to duck. Harlan is now off and another fellow is on. He likes Ellison's screenplay, too. He says he's just going to beef up the love story which surrounds the robot stories. I have hopes for a good picture, although after I see the preview, I may say it was written by Cordwainer Bird. ☆

THE ROUND EARTH CONSPIRACY OR YOU CAN FOOL SOME OF THE PEOPLE ALL OF THE TIME...

Attention Senator William Proxmire, here's one you're bound to like. Believe it or not, the Earth really *is* flat.

Forget about all those satellite photos from outer space, Moon landings and other money-wasting enterprises. It's all a fantastic hoax; one that began as far back as 1543, when Nicolaus Copernicus published his revolutionary description of a Universe revolving around the Sun.

At least this is the truth according to Charles K. Johnson of Lancaster, Calif., and his International Flat Earth Research Society. "Ever since Copernicus," Johnson

testifies, "the new religion—science, they call it—has been trying to fool the people with this notion that the Earth is a ball."

But Johnson and the Flat Earthers know better. "Starting around 1600... the vast global con game began. They got most people to accept their hoax, but not us."

Today, the Flat Earth Society, founded in 1888, boasts a rank of 1,600 formal members, as well as a surplus of 2,000 "believers." Nonetheless, Johnson confidently states that only "10 or 20 percent of the people in the United States believe that men traveled to the Moon."

Flat Earth president Johnson plans to write to Jimmy Carter and inform him of the planetary fakery. To make his point, Johnson offers as evidence a 1959 Three Stooges film, *Have Rocket Will Travel*, in which the whacky trio pilots a rocket to Venus, as an example of the kind of nonsense of which space programs are made. "Purported photographs taken since then about space travel should be considered in the same category—as entertainment, rather than fact," Johnson says. (Just imagine the rave reviews the society's quarterly publication, *Flat Earth News*, must have given *Capricorn One*!)

With equal parts of confidence and disdain, Johnson and the Flat Earthers dismiss such phenomena as the recent total eclipse of the Sun, which shows our star to be disc-like. When asked to explain this wonder of the Universe, Johnson simply states, "We don't really go into all that." ☆



Curly, Larry and Mo aghast in *Have Rocket Will Travel*, as they see themselves diving off the edge of Earth. Were they Flat Earthers?

FRIGHT FILMS FORMING



PHOTO: ©1979 20TH CENTURY-FOX

Rats! *Nosteratu* will not release til Fall—but other horrors await us.

Fantasy freaks looking for a fear-fix will be pleased to hear of the slew of horror pictures slated for release in the coming months. A grisly shocker from Avco-Embassy called *Phantasm* was recently rated X for its violence. Recut for a more respectable R rating, it will be making the rounds soon. Columbia's *Nightwing*, concerning a horde of plague-infested bats, is based on a best-selling novel, as is *The Amityville Horror*, a true story of a suburban couple and their haunted house. *The Silent Partner*, currently in release, stars Christopher Plummer as a criminal psychopath, and is from the producers of *The Changeling*, in which George C. Scott is plagued by the spirit of a murdered child. The latter film made local headlines when a blaze that was set for the film's finale threatened to go out of control and level a Vancouver neighborhood. John Carradine returns to the role of Dracula for *Nocturna: Dracula's Granddaughter*, and Buster Crabb, as Sheriff Kowalski, battles a meteor monster in *It Fell from the Sky*. Another Avco-Embassy release, *The Fog*, from writer-director John (Halloween) Carpenter, concerns a killer mist. AIP's *Love at First Bite* has already promoted plans for a sequel entitled *Divorce, Dracula Style*, and John Landis of *Animal House* fame will begin work on a long-time pet project, *An American Werewolf in London*, as soon as he completes the John Belushi-Dan Aykroyd film, *The Blues Brothers*. The most frightening news from movie-land is the announcement of Chuck Barris' *The Gong Show Movie*, to be directed by Robert (Putney Swope) Downey. ☆

WUFO IN NYC

Fans of early evening deejay Michael Sarzynski on WNBC radio in New York City are getting a crash course in the history of UFOs, courtesy of one of the most unique talents in radio history. Three times each evening, Sarzynski's soft-rock program is interrupted for a three-minute mini-documentary compiled by The Alien, WNBC's living proof that there is more to flying saucer reports than weather balloons.

The Alien's programs are an engaging mix of flying saucer news and interviews. Recent spots have included talks with Betty Hill of *Interrupted Journey* fame, tapes of radio speeches apparently broadcast by a flying saucer robot pilot and a recording of a wookie-like conversation that allegedly occurred between two bigfoot creatures.

A subject of considerable speculation is The Alien's planet of origin. Despite his resemblance to Jiminy Cricket, he is definitely not from LA. ☆



PHOTO: COURTESY WNBC-RADIO

IMPORTANT NOTICE: SF MERCHANDISE GUIDE

The STARLOG Third Annual SF Merchandise Guide—the most comprehensive listing of science-fiction movie shops, bookstores, mail-order suppliers, manufacturers and dealers ever assembled—will be inserted free in every copy of STARLOG #29 (on sale October 23...just two months before Christmas). The guide will be seen and saved by hundreds of thousands of science-fiction fans and professionals—a

fabulous opportunity to advertise your products and services to an eager audience, and make valuable business contacts in the SF field. Deadline for all listings: Must be in our office by August 1, 1979—No Exceptions! For complete rates and forms, rush your name, address and phone number to: STARLOG Magazine, SF Merchandise Guide, 475 Park Avenue South, New York, NY 10016. ☆

SPACE REPORT

Edited By David Hirsch

The Many Faces of Maya



The animal glows briefly, then suddenly turns into an exquisitely beautiful, 21-year-old woman, dressed in a stunning and tastefully revealing gown. This is Maya, Mentor's daughter.
(From the script for "The Metamorph" by Johnny Byrne)



VERDESCHI'S QUARTERS
Verdeschi stands before his beer-making machine.

VERDESCHI

How about a sample?

MAYA

(Shaking her head) No thanks, I tasted your last concoction.

VERDESCHI

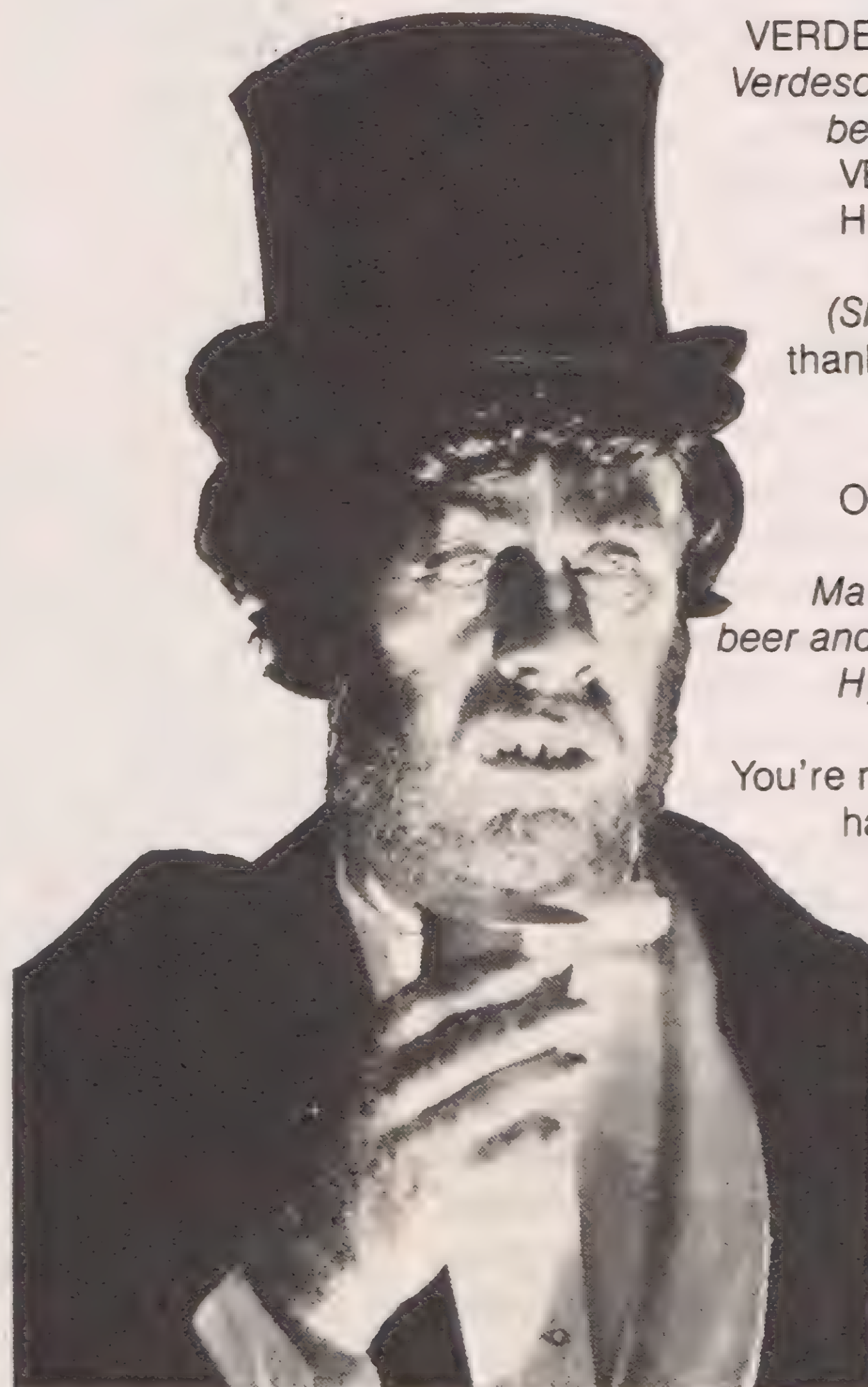
Oh, come on, it won't affect you.

Maya takes a sip of the beer and transforms into Mr. Hyde of Dr. Jekyll and

Mr. Hyde

You're right, Tony, it doesn't have any effect at all.

(From the script for "Journey to Where" by Donald James)



Full Shot of Maya—She is now a gross, slatternly woman—maybe 250 pounds of grinning, half toothless hag—an exaggerated female counterpart of TAYBOR. The sight of her appalls him.
(From the script for "The Taybor" by Thom Keyes)

The real Catherine Schell.

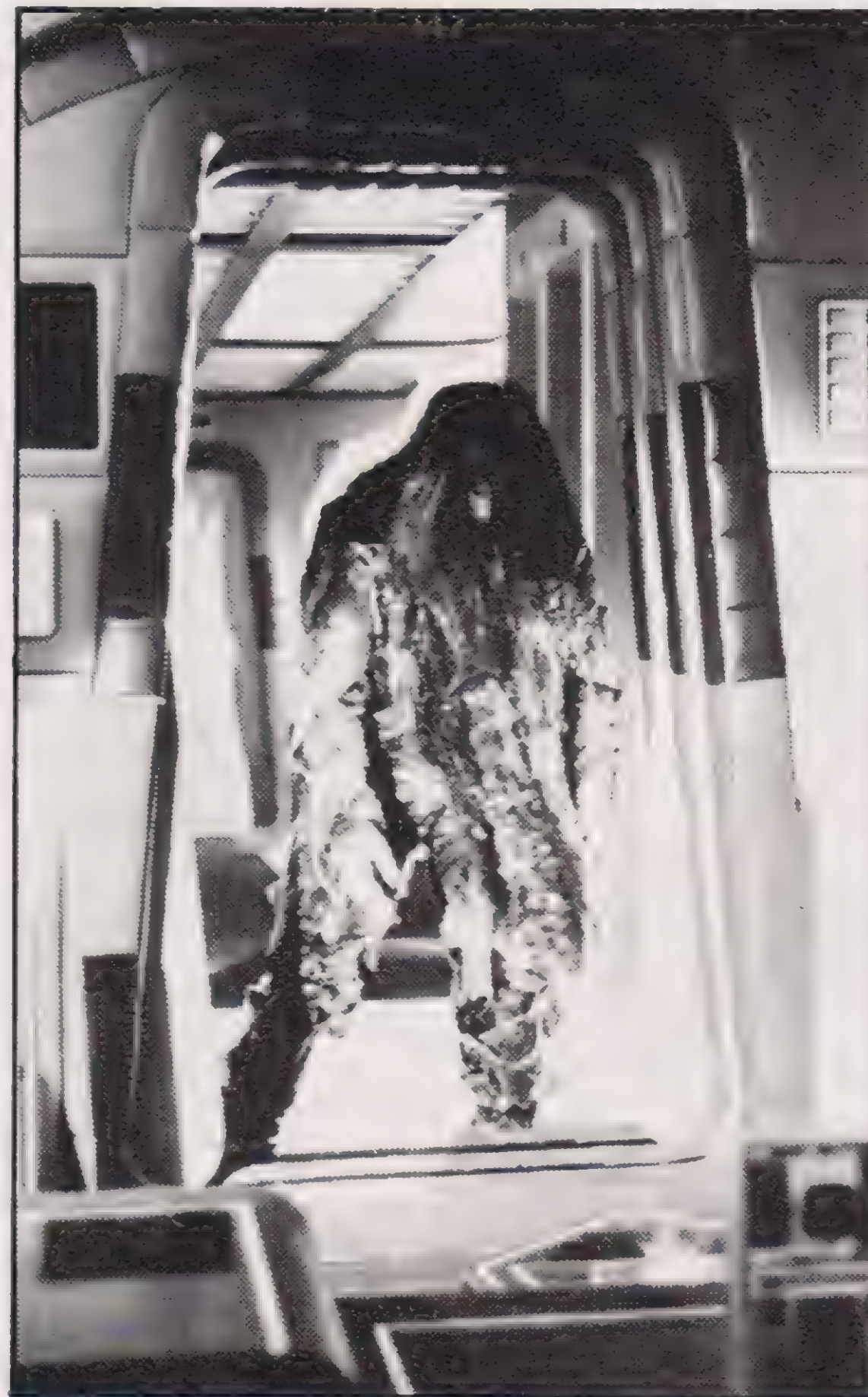
PHOTO: © 1968 WARNER BROS./SEVEN ARTS





Maya infiltrates a group of aliens who have invaded Alpha. When they discover an extra member of their group, the aliens pursue the creature. Maya, in the form of one of the aliens, hides in an alcove and attempts to revert back to her original form before the aliens learn she has discovered their plans. (From "The Bringers of Wonder"—*Destination Moonbase Alpha*)

Overcome by a strange malady that affects Psychons, Maya makes a vain attempt to make her way past Alpha security guards to reach an Eagle (left) and return to her home planet—which no longer exists. In her fevered state, she is not aware of reality and transforms into some dangerous creatures. At one point she takes on the image of her father (right). (From "Space Warp")



PHOTOS © 1976 ITC ENTERTAINMENT



Tony and Maya have a very strange relationship. (From "The Beta Cloud")



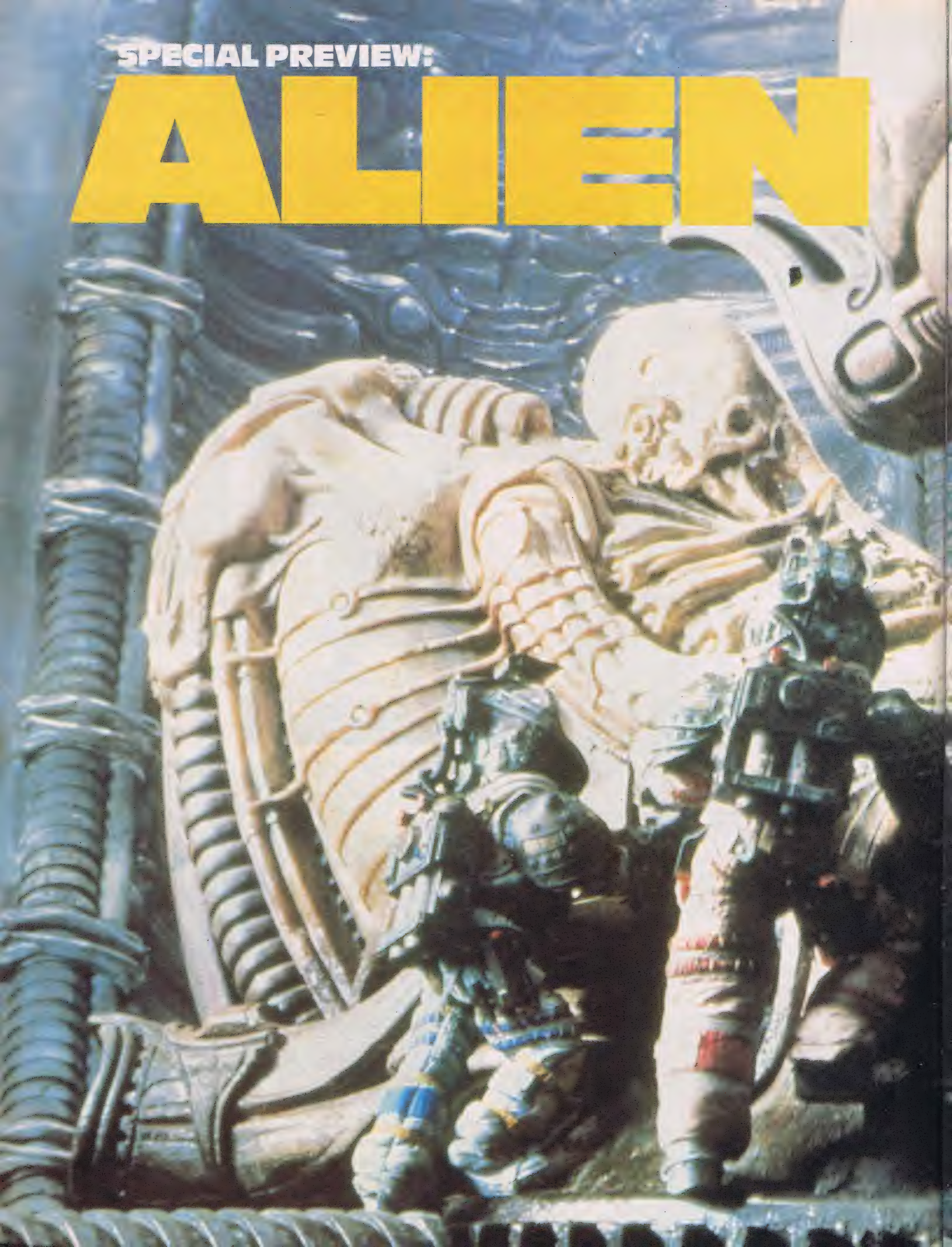
Warning: Psychons can be very dangerous when they are jealous. (From "The Bringers of Wonder"—*Destination Moonbase Alpha*)

Readers are invited to send their questions and topic ideas to Gerry in care of STARLOG. Although personal replies, requests for materials, etc., are impossible, letters of general interest will be selected for printing in future issues.

Gerry Anderson's Space Report
STARLOG Magazine
475 Park Avenue South
New York, NY 10016

SPECIAL PREVIEW:

ALIEN







Overleaf: An alien starship and a fossilized starpilot, the remnant of an ancient technology, are discovered by the search party in one of the film's key scenes.

Far right: A preproduction sketch of a *Nostromo* shuttlecraft by Ron Cobb, eco-political cartoonist and designer for *Star Wars* and *Dark Star*.

Left, opposite page: Weapon in hand, Engineer Parker searches the ship's lower levels for the strange beast that is decimating the *Nostromo*'s crew.

This page: Crewmembers Dallas, Ripley and Kane on an exploratory mission that will soon bring one of them face to face with the greatest of cosmic horrors.



Vistas of unearthly beauty . . .
A creature of inescapable terror . . .
It's SF cinema's first outer space gothic thriller

By BOB MARTIN

In some distant region of uncharted space, the battered starship *Nostromo* carries seven astronauts, five men and two women, on a commercial voyage. They are independent prospectors—traveling from planet to planet, extracting oil and precious minerals from each, refining and storing their finds in the massive refinery and storage complex that the *Nostromo* carries in tow. Much of their time is spent in “hypersleep,” a type of suspended animation, as they traverse the vast distances that separate each planetfall. Now their extended slumber is interrupted as the ship's computer receives a distress signal from a planet in their galactic vicinity. The ship's crew investigates the call and, in so doing, encounters an extraterrestrial horror... the Alien.

That's as much as 20th Century-Fox will officially reveal of the plot of *Alien*, their first major science-fiction film since *Star Wars*. It is slated for release this May 25—two years to the day after the initial release of George Lucas' blockbuster.

Despite Fox's “conspiracy of silence” regarding the nature and appearance of the alien, enough information has filtered through the celluloid curtain to suggest that it will be one of the strangest creatures ever seen on film. Rumors say that it changes shape throughout the picture. Veronica Cartwright, who plays Navigator Lambert (and was last seen as Nancy Bellicec in the remake of *Invasion of the Body Snatchers*), describes it as a parasite that chooses Executive Officer Kane (played by British actor John Hurt) as its host.

H. R. Giger, the Swiss surrealist artist who designed the beast, the ancient landscapes of its planet and an equally ancient alien spacecraft, says of the alien, “It is elegant, fast and terrible. It exists to destroy—and destroys to exist. Once seen, it will never be forgotten. It will remain with people who have seen it, perhaps in their dreams or nightmares, for a long, long time. Perhaps for all time. I even dream about the alien myself—so much that I'm often frightened of going to sleep.” Before Giger's awesome statements can be dismissed as exaggeration, it would be wise to view his previous work. His paintings, as collected in a book called *Giger's Necronomicon*, are eerily overpowering—jarring juxtapositions of bone, flesh and machinery in intricate designs of cold, unearthly beauty.

Dan O'Bannon, the screenwriter who conceived the creature, is especially cautious when discussing the alien.

“Frankly,” says O'Bannon, “I think Fox is doing the right thing by playing their cards so close to the vest with this. People are going to pay their \$4.50, come in, sit down and say ‘Show me’—and boy, are we gonna show them!”

“I will tell you this, though—it is scary. In fact, Fox is planning previews in several cities to determine if it's *too* scary, before they make the final cut.

“But I really hope they don't get cold feet and water it down. I grew up on all the horror movies and scary books there were and, with *Alien*, I just wanted to see how frightening I could make something, without a lot

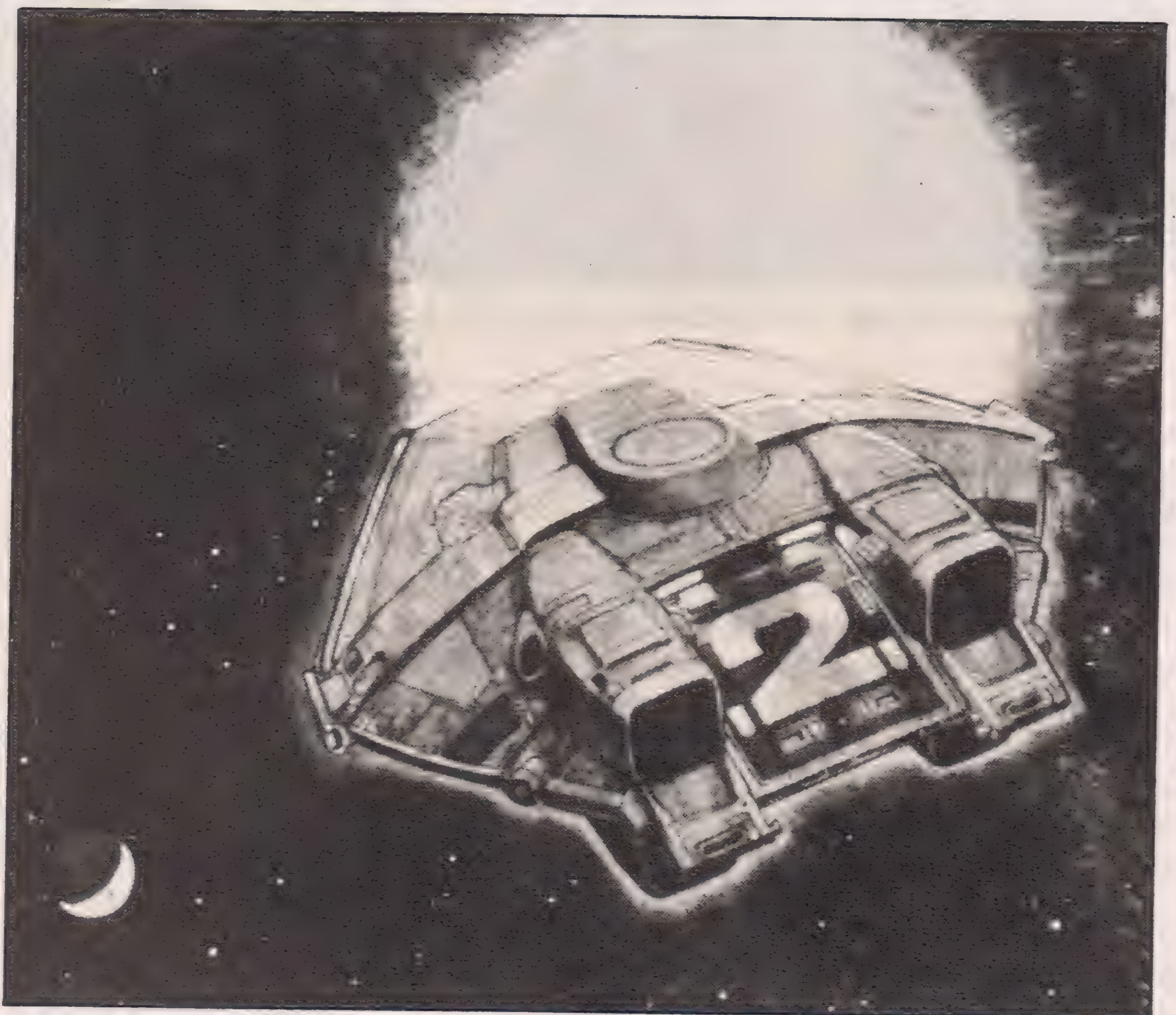
of violence and gore. What's weird is that when Fox read the script, they said, ‘Eh! That's not scary.’ While we were making the picture, it was, ‘Eh, still not scary.’ When it was all put together, they said it was *too* scary.”

O'Bannon objects to treating *Alien* as another *Star Wars*. “They both cost millions of dollars and they both have spaceships. That's where the similarity ends. I was hoping to do this with the normal screen size and with normal sound. Fox decided to go 70mm with Dolby sound. I think eventually audiences are going to get tired of being pounded down into their seats by the sound track.

“But this is not another ‘special-effects movie.’ We do have quite a few effects. But in pictures like *Star Wars* and *Superman*, every three minutes you're shown another marvel and you say to yourself, ‘Oh, wow, special effect,’ and I think that's great for films like that, but not for *Alien*. Nothing should detract from the ‘reality’ of it once the basic premise is accepted. That would blow the suspense.

“Fox did see a lot of similarity between *Alien* and *Star Wars*, and between *Alien* and *The Omen*. They picked it up in the first place because they figured they could tap two hot markets. A lot of people thought John Williams should write the score. The director, Ridley Scott, and I wanted a Japanese composer named Tomita. I understand that Jerry Goldsmith is doing the music now.

“Probably the reason Fox didn't get Tomita is their reluctance to deal with folks





Engineering Technician Brett makes repairs while Captain Dallas and Navigator Ripley look on. None are yet aware of the unsightly stowaway.



The crew of the *Nostromo* are duty-bound to investigate the source of the mysterious radio signal—or they will lose their hard-earned mineral cargo to the government.



Two sets representing the surface of the alien planet. The overwhelming size of the *Nostromo* can be gauged by the landing gear.

who are not 'movie people.' I had the same difficulty convincing Fox to get Giger to design the alien.

"It was early in preproduction, and Fox was having difficulty finding a director, after refusing to consider me. I had worked with Giger on the Alejandro Jodorowsky production of *Dune* and wanted him for *Alien* but couldn't convince Fox. Finally, when they got Ridley to direct, I showed him some of Giger's work, and Ridley convinced Fox to approach him.

"I have to really credit Ridley with saving the film at that early stage. Things had gone on so long without direction, that everything had started to stagnate. He really

came in and pulled everything together—literally pulled it out of the ashcan. He took all the preproduction work we had done and retextured it to suit his own visual style. As you can see in his feature, *The Duelists*, visual style is very important in his work.

"When Giger did come in, he was a dream to work with. He's not at all the crazy person you might expect from seeing his work. After we decided on the look we wanted for the alien, he did a full painting. He works on huge canvasses and gets all that fine detail working entirely in airbrush. After painting the alien, he then sculpted it, and his sculpture was used to cast the molds for the film's creature."

O'Bannon is particularly concerned about the credit due the crew of fantasy artists he assembled to work on the design of the film. He suspects that their work might be neglected in the shadows of art directors Les Dilley and Roger Christian and costume designer John Mollo. All three of these gentlemen were awarded Oscars for their contributions to *Star Wars*.

"Chris Foss, a British fantasy artist, and Ron Cobb designed all the Earth hardware. The incredible spacesuits were designed by Jean Giraud, a French artist whose work is published under the name Moebius. I hear that Giger and Cobb are being credited as 'concept artists,' which really doesn't sug-



Captain Dallas, Executive Officer Ripley and Science Officer Ash discuss pressing matters on the *Nostromo's* bridge.



Tom Skerritt plays Captain Dallas. Screenwriter O'Bannon praises him as "a fine actor and one of the warmest human beings in Hollywood."

Cast & Credits

A Twentieth Century-Fox Presentation. 1979. Color. Running time undetermined. Produced by Gordon Carroll, David Giler and Walter Hill. Executive Producer: Ronald Shusett. Directed by Ridley Scott. Story by Dan O'Bannon and Ronald Shusett. Associate Producer: Ivor Powell. Visual Concepts Consultant: Dan O'Bannon. Production Manager: Garth Thomas. Lighting Cameraman: Derek Vanlint. Production Designer: Michael Seymour. Art Directors: Les Dilley and Rober Christian. Concept Artists: H. R. Giger and Ronald Cobb. Editor: Terry Rawlings. Assistant Director: Paul Ibbetson. Sound Mixer: Derek Leather. Continuity: Kay Fenton. Construction Manager: Bill Welch. Set Decorator: Ian Whittaker. Costume Designer: John Mallo. Wardrobe Supervisor: Tiny Nicholls. Makeup: Tommy Manderson and Pat Hay. Hairdresser: Sarah Monzani. Special-Effects Director: Brian Johnson. Special-Effects Supervisor: Nick Alder. Property Master: Dave Jordan. Production Accountant: Bill Finch. Production Assistant: Valerie Craig. Casting Directors: Mary Goldberg and Mary Selway. Stills Photographer: Bob Penn. Publicist: Brian Doyle.

Dallas Tom Skerritt
Ripley Sigourney Weaver
Lambert Veronica Cartwright
Brett Harry Dean Stanton
Kane John Hurt
Ash Ian Holm
Parker Yaphet Kotto

NOTE: At press time, Brandywine Productions had not yet determined whether Chris Foss and Jean Giraud would receive screen credit.



Director Ridley Scott. He "pulled everything together—literally pulled it out of the ashcan," according to Dan O'Bannon.

gest the amount of design work they did, while Giraud and Foss are receiving an even lesser billing."

Another credit problem involves the screenplay itself. O'Bannon's original script, co-written with executive producer Ron Shusett, was re-worked by Walter Hill, one of the film's co-producers, best known for his controversial film, *The Warriors*. The official journal of the American Film Institute subsequently published an article suggesting that Hill, more than O'Bannon, was responsible for the professionalism, suspense and tightness of the shooting script. O'Bannon felt the article's statements to be a "personal insult" and in-

formed STARLOG that the writing credits for *Alien* are under review by the Writer's Guild to determine whether Hill's name should be removed from the credits. If that happens, O'Bannon and Shusett will be the film's sole authors.

"Hill's contribution was largely characterization, and he put the script into his own format," says O'Bannon. "He also added a lot of the four-letter dialogue, which I think, in a film like *Alien*, is a distraction. It takes away from the suspense. Fortunately, most of that was dropped."

"My script was professional and tight—the suspense was there. I've spent all the years since my first feature, *Dark Star*, study-

The "Nostromo"

The hardware marvel of *Alien* is the *Nostromo*, the film's mile-long starship. Most of its length is due to the massive oil refinery and mineral storage complex which it hauls. The interior sets for the ship are based on designs by Ron Cobb, one of the key production artists from *Star Wars*. Production designer Michael Seymour speaks with particular pride when describing the production crew's work on these sets.

"We started by building model sets, then an actual section of the corridor, part of the operational bridge," says Seymour. "After further discussions, we began building the sets in earnest."

The ship consists of three levels—the bottom two are the maintenance and engineering levels. The top or "A" level holds the living and usual work quarters of the ship's seven-member crew, consisting of the starship bridge, mess hall, infirmary, hypersleep area, computer room and other typical spacecraft facilities. Seymour states that the sets are built with actual corridors connecting each of the "A" level sets, "thus giving both the actors and the audience the feeling of being inside a vast starship—both huge and claustrophobic at one and the same time. We want people to have the impression that it's a real place, that it's more science fact than science fiction, and also that the whole place is well used, lived in and slightly battered after years of service."



The foresection of the *Nostromo*, said to be 800 feet long. The model was built in 1/100 scale by Johnson and Allder.

The most elaborate of the *Nostromo* interior sets is the bridge, which is largely constructed of parts from aircraft, automobiles, radios and television sets. "We must have spent thousands of [British] pounds on scrap from old jet-aircraft engines particularly," says co-art director Dilley, "and it's paid off handsomely because of its authentic look." To add to the authenticity, each of the set's hundreds of dials, switches and buttons has a genuine function. Some start hundreds of lights flashing, others open doors or ring alarms, while still others control the 40 television screens positioned about the bridge set. For the film, these screens, ranging in size from five to 22 inches, were fed computer readouts, maps, space vistas and other videotaped graphics from an intricate console commanded by video coordinator Dick Hewitt.

As principal shooting progressed at Shepperton Studios in England, the six months of special-effects work began at Bray Studios in Windsor, formerly the home of Hammer Films. Over \$3 million were invested in the effects, which were supervised by Brian Johnson and directed by Nick Allder—best known for their SFX work on *Space: 1999*.

The major task for the crew was in simulating the flight of the massive *Nostromo* and its factory complex. The main section of the ship, said to be 800 feet long, is represented in most shots by an eight-foot model.

Instead of the blue-screen process which is used in most of the recent SF blockbusters, rotoscoping is used, a process involving frame-by-frame, hand-painted action. Advance reports suggest excellent results, including one long tracking shot which seems to zoom past myriad stars and planets, to close in on a full-length starship. The shot continues to angle in until crew members are visible through the port of the model ship.

Star Wars fans will be paying extra attention to the quality of Johnson's SFX work on this big-budgeted feature, since he's already begun his next project, *The Empire Strikes Back*.

ing how to write good suspense into a script. And I'm writing a novel now that will demonstrate what I've learned."

Despite his expressed disenchantment with the "Hollywood system" in general and Fox in particular, O'Bannon is looking forward expectantly to the film's May 25 debut.

"When this started in 1975, I was really at a low point," O'Bannon says. "John Carpenter and I had both poured our life's blood into *Dark Star* and had pinned a lot of hopes on it. When it did get into release, most of the credit for the film went to John as the director. [O'Bannon directed the SFX, starred and co-wrote the script for *Dark Star*.] Then there was the *Dune* project, which would have been an incredible film. I was to direct the special effects. After \$2 million was spent on preproduction, the backers backed off and the money ran out. I wound up in L.A.,



Above: Sigourney Weaver, as Ripley, looks pretty distressed in this scene with the ship's mascot.

Opposite: The organic look of the alien designs is attributable to the work of Swiss surrealist painter H. R. Giger.

penniless. Ron Shussett was the only person who would give me a place to stay. The first day I showed up on his doorstep, he said to me, 'Dan, I think we're going to do something great together—I can feel it.' A few weeks later we were reworking an old script of mine called *Star-Beast*, retitled *Alien*. It's great to see it all come true after four years of struggle."

Largely due to O'Bannon's influence, *Alien* promises to be light-years removed from the cinematic fantasies offered by *Star Wars*, *Close Encounters of the Third Kind* and *Superman*. Without detracting from the magnificent achievements of those films, SF fans hope that *Alien* will prove that serious speculation on the unexplored beauty and horror of the cosmos can be an equally spellbinding experience. ★

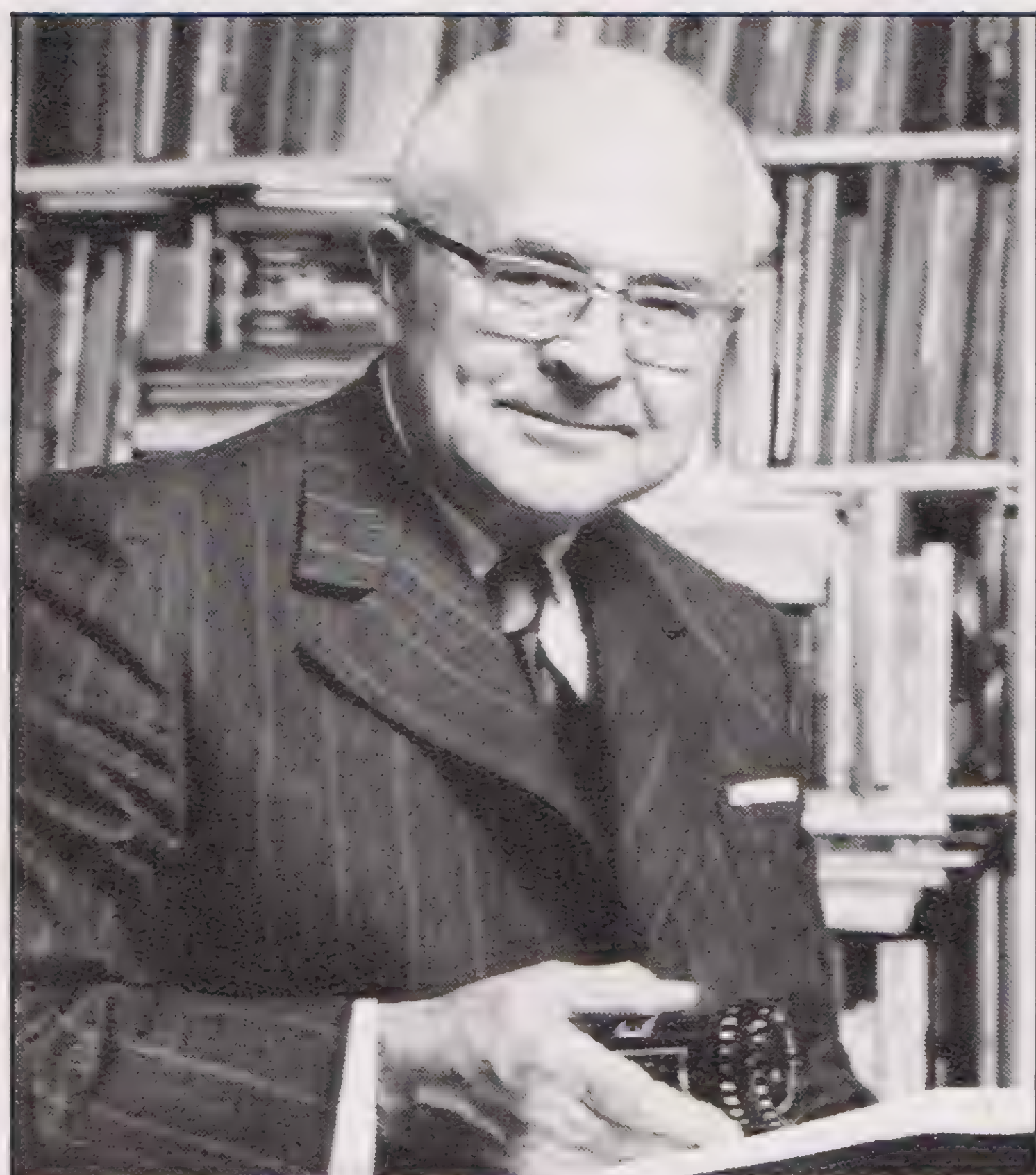


John Flory's

MONUMENT

An SF Saga in the Works

After decades of false starts and frustrations, producer-director John Flory is ready to enter the SF film genre with a series of mind-boggling projects based on outstanding SF novels.



SNEAK PREVIEW

By PETER S. PERAKOS

The time is several centuries in the future. A planet on the galactic outskirts is inhabited by humans who have long since adapted to its peculiar ecostructure. The air is breathable and Langri, as the native Earth-emigrant descendants call it, is a veritable Garden of Eden, despite all of its physical demands. Suddenly they are discovered by the more advanced galactic community. Enterprising real estate developers see it as the ultimate human resort; a modern-day Riviera in space. If the inhabitants try to forcibly resist, they and their planet—as well as their entire solar system—face complete annihilation at the hands of their technologically

advanced cousins. But fight they do, in the galactic court, according to *The Plan* left them by O'Brien—an itinerant space prospector born on Earth and wise to the ways of Man.

Lloyd Biggle Jr.'s novel, *Monument*, is the chronicle of O'Brien's legacy and the conflict of two disparate societies. This conflict is not marked by dogfights in space and planetary carnage, but is rather characterized by a battle of wills and ingenuity.

Monument is also scheduled as a multi-million dollar film, the first in a series of SF projects to be produced by a new company, Spacefilms, Inc. The screenplay of *Monument* was co-written by Lloyd Biggle Jr. and John Flory, the award-winning producer-director and Spacefilms' president. Flory



Above: A starship cruiser finds the out-of-the-space-ways planet Langri and prepares to investigate as *Monument* opens. Opposite: Flory

ALL ART & PHOTOS ©1979 SPACEFILMS, INC.

sees in *Monument* the potential for a ground-breaking SF film.

"The minute my wife Bee and I read Lloyd Biggle's original novella in *Analog*, sometime in the mid-sixties, we recognized that here was something special," Flory says. "It was widely read, well remembered . . . extremely popular. If we can bring it to the screen as it deserves to be handled, I think we're going to have an entertaining film. And I think we're going to have a hit."

Flory's background includes producing, directing, writing and distributing motion pictures. He spent five years in Hollywood where he was on the production staff of Paramount. "Fresh out of college," Flory recalls, "I had gambled my little nestegg in producing *Mr. Motorboat's Last*. This experimental short was successful in attracting attention. I was signed by Paramount as a sort of 'cadet' and deliberately trained to

be a film director—something Hollywood seldom did."

Flory discovered science fiction in the 1940s in a somewhat unusual manner. While shooting a documentary on the growth of California, Flory was prompted to write into his script the 200-inch Mt. Palomar telescope. "It took close to two months of waiting before the authorities could permit us to have time to film the telescope on an occasion when the dome would be opened for normal maintenance work. No kid given a real fire engine to play with ever had more fun than I did on the great day when I was allowed to call the shots and movements of that giant spyglass.

It was this contact with "hard science" that led to Flory's enthusiasm for SF. "One story had especial appeal," Flory recalls. "It appeared in *Astounding Science Fiction* magazine. Upon returning to New York in

1948, I contacted *Astounding's* remarkable editor, John W. Campbell. He agreed with my thesis that not enough good science-fiction films were being produced, and he put me in touch with the author, L. Ron Hubbard. Together we collaborated on an original SF screenplay, based on one of his Doc Methusala stories, *Space Doctor*. The project was half-financed, and I even had a preliminary talk about special effects with Chesley Bonestell. Then the Korean War came along. I closed down my own shop and went to work for the Eastman Kodak Co., where, for 21 years, I was their expert on non-theatrical films."

Among his many honors, John Flory received (in 1973) the Eastman Kodak Gold Medal Award. This award is presented annually by the Society of Motion Picture and Television Engineers to the member of the film industry who has distinguished himself by advancing the cause of education through audio-visual media. In December of 1971, Flory took an early retirement from Kodak so that he could devote full time to feature film production. Since its founding, Spacefilms, Inc. has acquired 27 literary properties, the majority being science fiction.

Flory has recently returned from a trip to the Philippines. While there, he was on a three-month consulting assignment for the International Executive Service Corps (IESC). The remaining four months were devoted to preproduction arrangements for the premiere project of Spacefilms, Inc.—*Monument*. Flory had been searching for the right location to use as the planet Langri.

"Pictorially, *Monument's* background is especially suited to location shooting in the Philippines where colorful scenery and attractive and experienced Filipino casts can be coupled with substantial production economies. Any producer-director faced with shooting a film on location—particularly overseas—has an enormous amount of preproduction preparation to do. Much of it is best done on site. And so, I was fortunate to get, under the auspices of the IESC, an assignment as consultant on photographic effects to Bergara Film Producers, Inc., the leading Philippine TV commercial studio. After spending three and a half months with Jimmy Vergara and his staff and another four months on my own doing location hunting, preproduction planning and budgeting on *Monument*, I could see how inhibiting it was to produce in the Philippines without being in close proximity to a Hollywood-caliber, color film processing laboratory.

"Most of the Manila labs were only set up to process black and white. Those that did offer color were not up to Hollywood standards. That was why Jimmy Vergara



Above: A landing party from the cruiser finds Langri an exotic, unspoiled paradise, compared to the overdeveloped, steel-and-concrete worlds of the galactic community. Below: Events lead to a trial of star-spanning importance, as the natives of Langri sue for control of their planet. Pictured here is the Galactic Supreme Court.

had to send *his* color work to Australia—3,000 miles away! Now, my original budget for *Monument* was predicated upon using a leading Hollywood lab. Despite daily plane service between Manila and the U.S. West Coast, we couldn't count on seeing our dailies on *Monument* for at least a week. And where special-effects cinematography would entail traveling-matte work, the time lag could be murderous.

"At this point, I should say that I felt like the guy who badly needed a monkey wrench but who—in order to get one—had to build a whole factory. In my case, Vergara and another of my friends, Frank McGreary, set up, in association with the Villanco interests of Manila, a whole new color laboratory, MPL (Phil.), Inc.—a beautifully functional plant with the finest equipment. Their key

personnel have been trained in the States. MPS (Phil.) was inaugurated in May of '78 and is already processing American and Philippine features according to Hollywood standards.

"Naturally, I'm pleased that this first-rate facility will be able to handle the work we anticipate on *Monument*. This should benefit our budget and ameliorate our special-effects problems."

When pressed as to exactly what effects problems he is dealing with, Flory becomes evasive. "I'd rather not be too specific," he says. "One uses what he can. *Monument* is more of a story about people. . . . Sort of a 'what would happen if?' You've got a kind of idyllic, Shangri-La planet populated by lovely people who are descended from Earthlings and they don't really remember how they got there. Their forebears were on a sleepship and crash-landed," Flory continues. "They're out of the mainstream . . . it's an uncharted planet. The people have adapted to an ecology that includes a kind of sea monster—half dinosaur, half Loch Ness Monster—that provides their only source of protein. The rest of the galaxy is all concrete, asphalt and steel, and here is this virgin planet. The only way for the natives to fight the rape of their planet is through the courts. If you think that the law is a protracted and frustrating process today, imagine how it would be on a galactic scale. They do have a master plan laid out by an old space prospector who, in a sense, is their guiding light on the matter. After his death they follow [the plan] blindly . . . and it works."

Spacefilms, Inc. has purchased several major SF works that Flory believes have the greatest potential for cinematic adaptations that are both visually dynamic and thought-provoking. "The screen demands science-fiction stories that can be told pictorially," Flory explains. "I have been fortunate in finding authors who have been especially visually minded. This has resulted in a series of harmonious and fruitful collaborations. Dr. Lloyd Biggle Jr. is a master craftsman. He is extraordinarily competent in plot con-



struction. And the late James Blish, although some of his writing was scholarly, did possess the ability to envision scenes that were attuned to the camera."

Spacefilms, Inc. currently has several films based on Blish's *Cities in Flight* series in preproduction. Flory anticipates motion pictures which, telling of humanity's long, hard conquest of interstellar travel, will be the SF equivalent of *Roots*. Several of the stories center around the intergalactic adventures of the most prestigious of the starship cities—New York.

Flory recognizes the unique difficulties involved in creating SF films. Perhaps more than any other cinematic genre, SF films are dependent on special production design and visual effects in order to convincingly create a totally imagined reality. The producer must then successfully juxtapose these elements with the dramatic action in such a way that each aspect is mutually reinforcing. "Film is a visual medium," Flory elaborates, "and if the concepts handled in the story do not lend themselves to visual

treatment, this poses serious problems. In *Monument*, for example, we are dealing with an era several thousand years hence. Right now, faster-than-light space travel is an impossibility, of course. Yet we are going to have to depict it in *Monument* . . . Obviously, spaceships with conventional rocket-reaction propulsion will be outdated. Then, how do you photograph anti-gravity drive ships in space where there is no sound and where there are logically no moving parts?

"Some engineers maintain that in the supposed vacuum of space, a globe may be the most efficient configuration for a space vehicle. Granted that that's the case, where's the *pictorial excitement* in a flotilla of space cruisers journeying through the galaxy to Langri, if what the camera sees looks like a batch of Christmas tree ornaments slowly passing some distant stars that—in true space—can't even be allowed to twinkle?

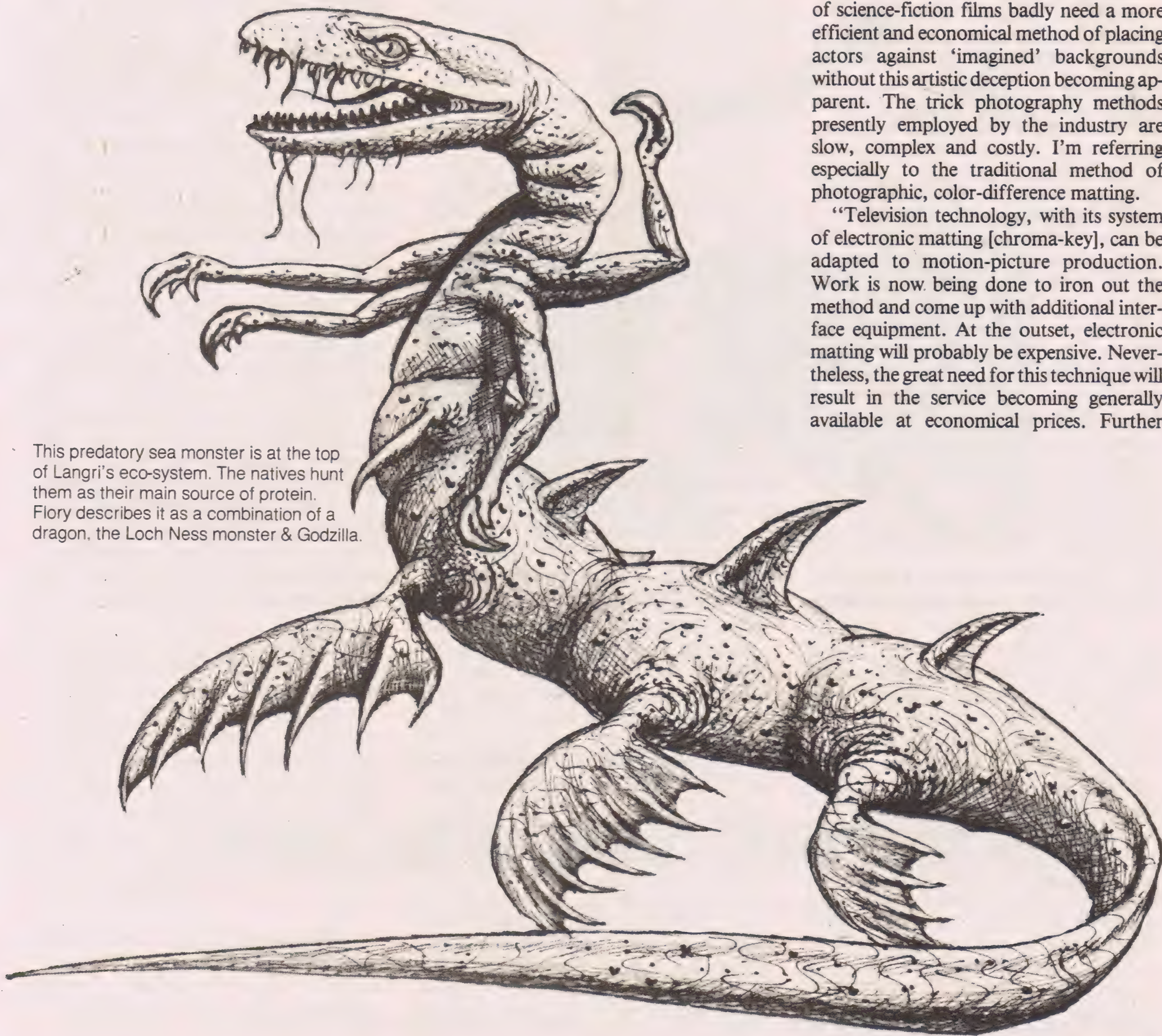
"Another problem that has to be solved in the course of filming *Monument* is the

realistic—and also economic—handling of free fall. It isn't easy to simulate the lack of gravity and to have your astronauts floating through the interior of a gravity-free spaceship. The concealment of the 'Peter Pan' flying harness requires careful rigging and the actors must learn to control their muscles realistically, so that their movements are convincing to the eye of the camera.

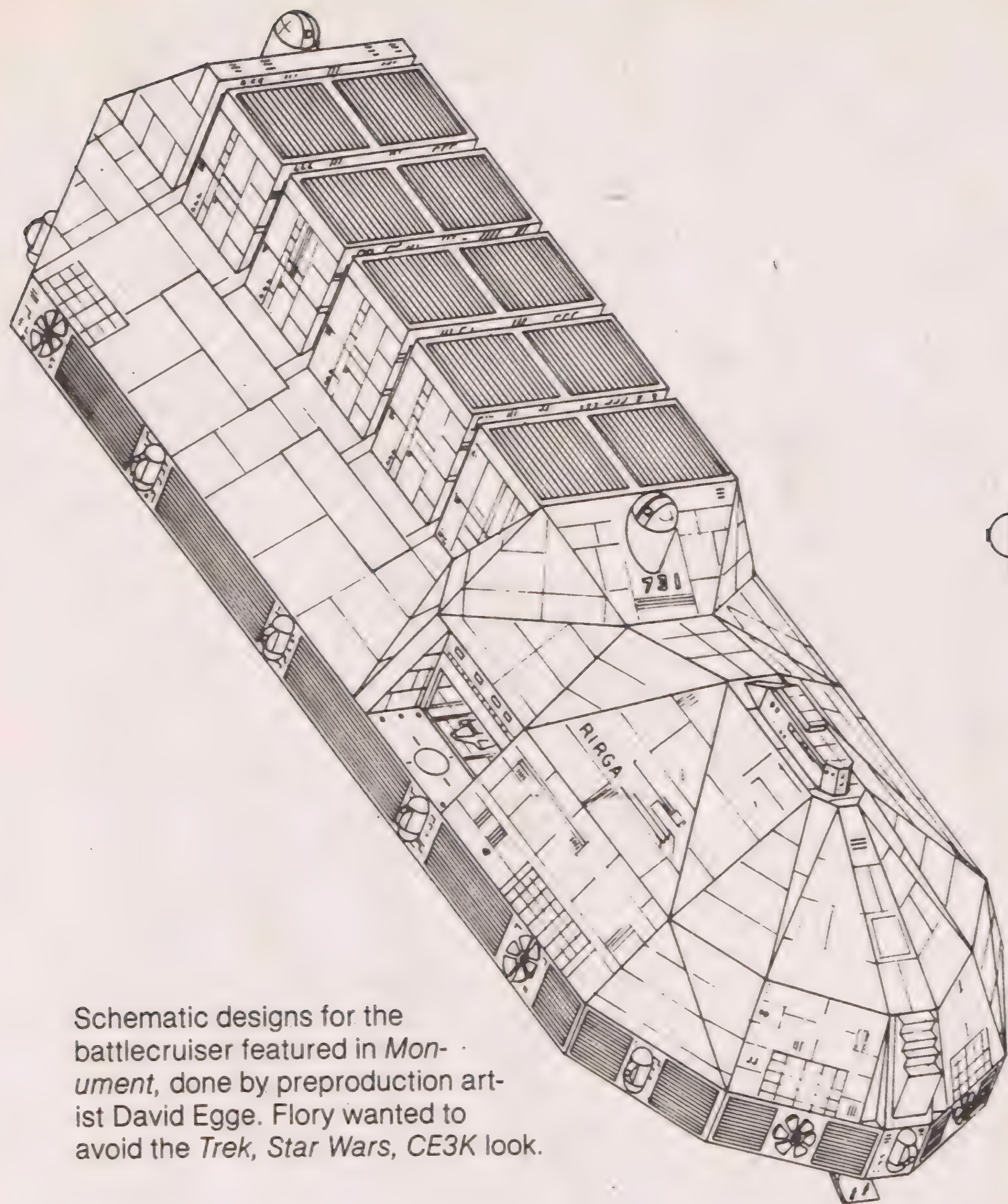
"On the other hand, William (Bill) Hansasard, Hollywood's front-screen projection expert, is said to have developed a specially designed front-screen projector that should simplify our shots of astronauts floating in space."

The greatest problem facing any SF production is creating its optical effects. Flory realizes that the future of SF film is inevitably linked to the future of special visual effects. Fortunately, new sophisticated computer and video technology is now being perfected that could play a significant role in creating the opticals for succeeding Spacefilms productions, and perhaps revolutionize the industry. "Right at this moment," Flory points out, "we producers of science-fiction films badly need a more efficient and economical method of placing actors against 'imagined' backgrounds without this artistic deception becoming apparent. The trick photography methods presently employed by the industry are slow, complex and costly. I'm referring especially to the traditional method of photographic, color-difference matting.

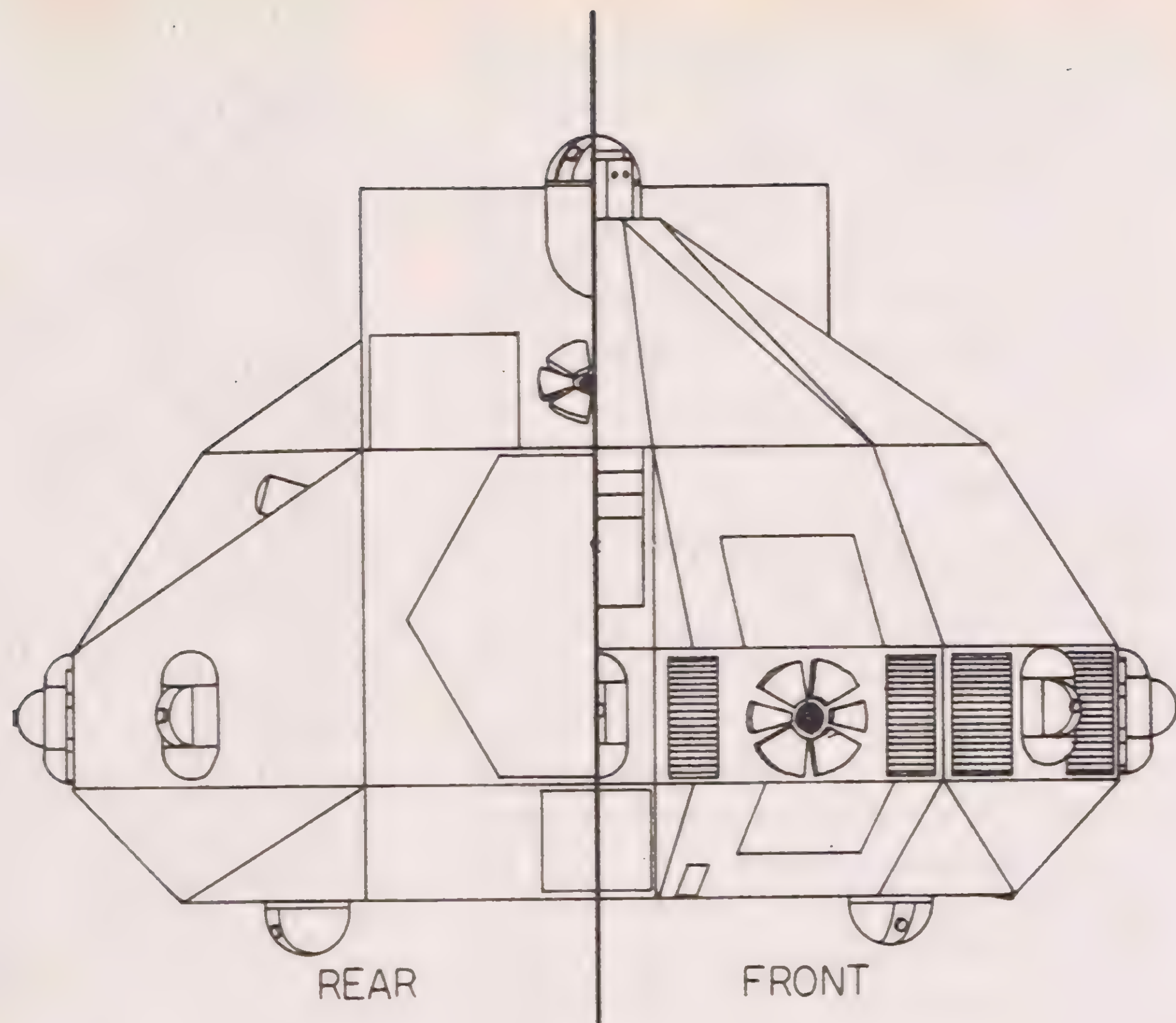
"Television technology, with its system of electronic matting [chroma-key], can be adapted to motion-picture production. Work is now being done to iron out the method and come up with additional interface equipment. At the outset, electronic matting will probably be expensive. Nevertheless, the great need for this technique will result in the service becoming generally available at economical prices. Further



This predatory sea monster is at the top of Langri's eco-system. The natives hunt them as their main source of protein. Flory describes it as a combination of a dragon, the Loch Ness monster & Godzilla.



Schematic designs for the battlecruiser featured in *Monument*, done by preproduction artist David Egge. Flory wanted to avoid the *Trek*, *Star Wars*, *CE3K* look.



ple you do cast. It's endless tinkering . . . it's a marathon."

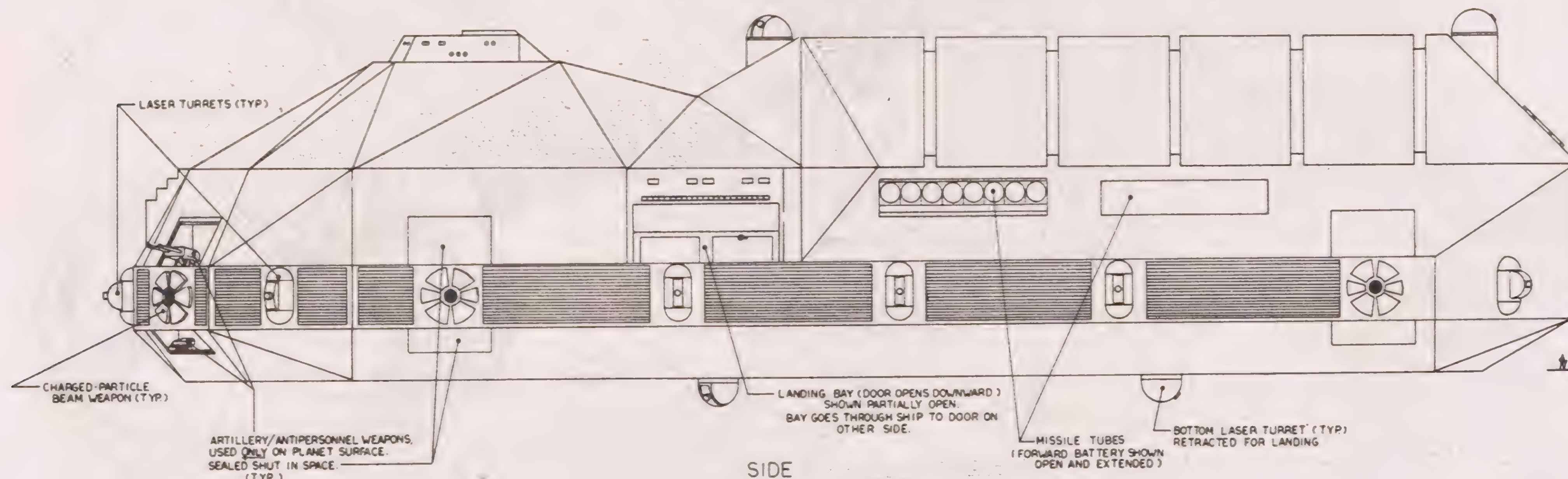
The dedication in Lloyd Biggle's novel, *Monument*, reads: "To John, Bee and Jack Flory, who had a vision." Today, that "vision" is about to become reality. Flory's confidence and love for the genre are always evident. "Several times during the past quarter century," he says, "there have been abortive SF booms. Sad to say, these resulted in a lot of half-baked 'sci-fi' pictures that wore out public acceptance. Despite this, I do feel optimistic about the future of science-fiction cinema. . . . SF films during the next several decades may become as staple a genre as the Western was during the first two generations in the history of motion pictures. For today's young people instinctively recognize that space is the most provocative frontier. The appeal of the Western was, and is, nostalgic. But the appeal of science fiction is that of the *future*. Fundamentally, the future has greater audience appeal. And so when you do have a large, informed and receptive audience, creators of drama will always find a way to reach the public." ★

demands for electronic matting may well come from producers of other genres."

"Science fiction films," says Flory, "are extremely difficult to produce if they are to have the scope and imaginative qualities which the best SF literature possesses. And so *Monument* calls for extraordinary preproduction planning." Flory is spending a great deal of time and effort preparing *Monument* and *Cities in Flight* for production. Artist David Egge is serving as production illustrator, and his paintings, closely supervised by Flory, are important preliminary visualizations of key scenes. Flory first heard of Egge—and viewed his work—at last year's SF world convention, the Iguanacon.

Even though *Monument* is well on its way, Flory admits to a certain amount of

ongoing anxiety. "There are endless problems in putting together a feature production," he says. "Even when you have a track record of successful box-office pictures, and have the financing, it's still six or seven years to get a story onto the screen from the time you first think about it . . . it's a long gestation period. And you have to have a minimum of a dozen productions in the works at all times in order to average one release a year. There's so much money involved in a big picture that the factors . . . it's like playing a slot machine and going for the jackpot. You've got to have the story, you've got to have the script, you've got to have something that challenges actors, and if you can't get the actors you want, everything is held up. You get someone else and you have to change the script to fit the peo-



Flory and Egge came up with a ship reminiscent of an Earthly, sea-going battleship. It bristles with a variety of weapons.

STAR TREK REPORT

A Visit to the 23rd Century

Last week I visited Earth in the 23rd century. My time machine was a soundstage on the Paramount lot. I stepped inside and found myself in the middle of a San Francisco tram station several stories high, surrounded by civilians and Starfleet personnel, aliens and humanoids, all hurrying about their business. I admired their interesting uniforms and native costumes made from other-worldly material; I gazed at curious creatures like blue-skinned Andorians, reptilian Rigellians, hairy Megarites, hairless Deltans, bird-like Betelgeusians and various and sundry other alien types. I watched, entranced, as an air tram settled quietly to the ground and out stepped Admiral James T. Kirk. Then suddenly, seemingly from somewhere very far off in the distance, someone yelled "Cut!" and everyone froze in place. Instantly, I was transported back in time to this century, as I realized that I had just been watching the filming of a scene from *Star Trek—The Motion Picture*.

Although major production work was wrapped up in January, we are continuing to pick up some scenes during post-production. The San Francisco scene appears early in the film, although it was actually one of the last ones to be shot. This air tram scene filmed for two days, utilizing over 100 extras in various alien and humanoid garb. Bill Shatner returned for this scene, his final one for the movie.

It was also the last get-together for most of the *ST-TMP* production staff and crew. Now that the film is in post-production, things have simmered down a bit. We've given up most of the office space on the ground floor of Building E at Paramount Studios, and our staff is down to a handful of people—Gene and myself, director Robert Wise and his secretary Esther Hoff, and publicists John Rothwell and Suzanne Gordon. It's hard to believe that six months of filming are really behind us, although much will be happening in the post-production months ahead—opticals, filming of miniatures and models, music scoring, filming of Klingon sequences, looping, titles and final editing.

Most Often Asked Question Dept.

Mr. G. Van Harouturian, a STARLOG reader from Missoula, Montana, would like to know what seems to be the number-one question on everyone's mind these

days: What are the changes in the Starfleet uniforms?

I went to our costume designer, Robert Fletcher, for the facts about the new uniforms. The most noticeable thing about the uniforms is the accent on muted colors—grays, beiges, browns, whites, tans. The reason for this, Bob explains, is that the original bright colors used for the television show would look like comic book colors when brought to the wide screen. When you're trying to focus on the relationships between people and the drama at hand, it's distracting to be dazzled on such a large scale.

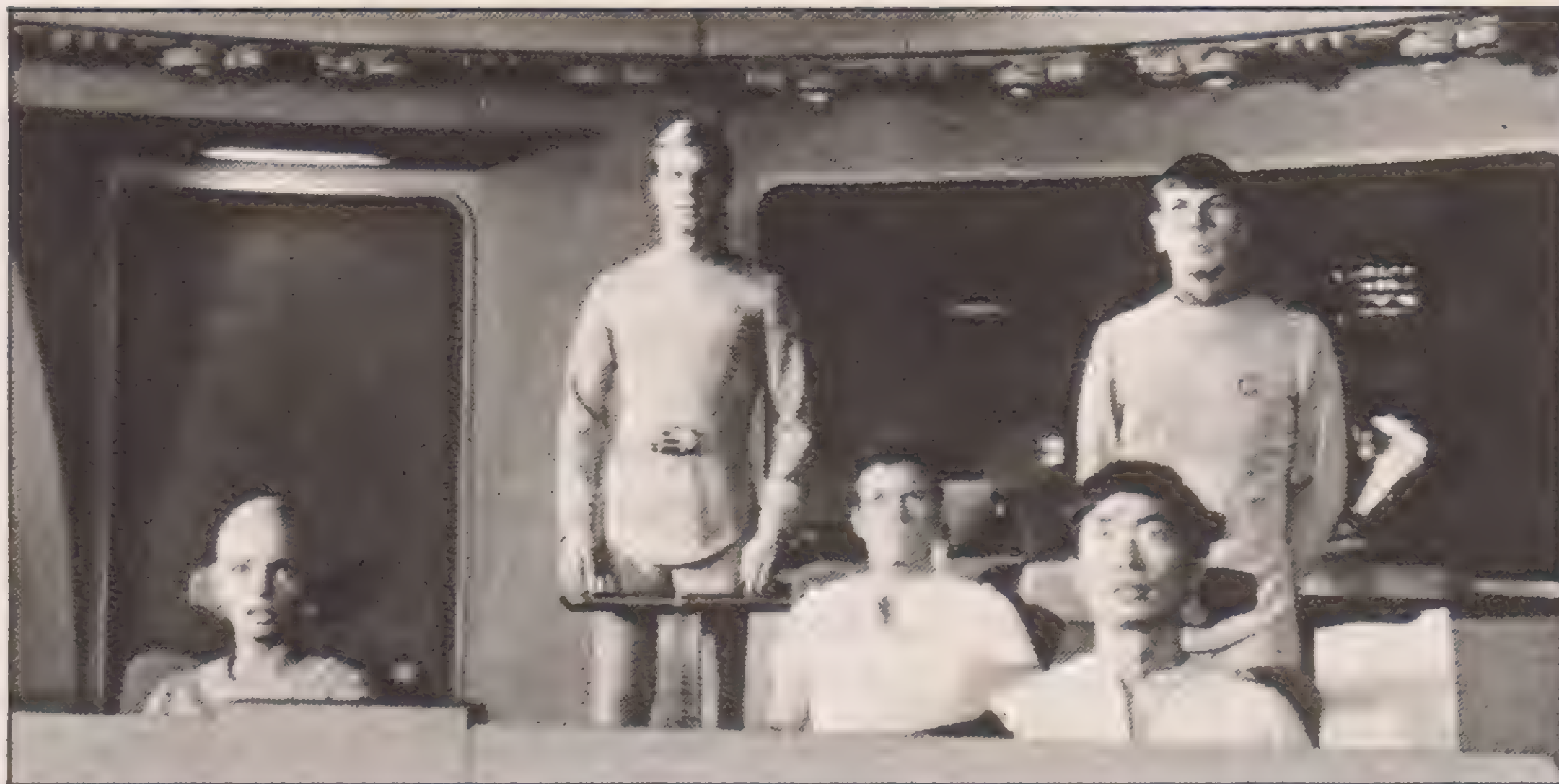
However, there are vestiges of the television designs in the uniforms' patches. All the patches in the television series, you will recall, were a metallic gold, etched in black, serving to designate which branch of starship duty the wearer belonged—command, science, medical, engineering and so on. In

Medical, in the television program, is also blue, falling under the aegis of the science division. Now Dr. McCoy, Dr. Chapel and other medical personnel have a color of their own—green—a color often associated with that profession.

Other major changes include several types of uniforms for each crew member; pants for the women as well as the men, and shoes which are built right into the pant leg. Bob Fletcher, in designing the costumes, worked closely with Gene Roddenberry and Robert Wise, and the abundant imagination of these three highly creative people serves to visually enhance the film.

How Rumors Get Started Dept.

It's really quiet now. (How quiet is it?!) It's so quiet that the rumor mills have begun grinding once again. The latest one gave everyone here a chuckle. It seems that a well-known Hollywood columnist has reported that *Star Trek* will have its premiere in Peking! At first, this seemed like the studio's idea of a publicity gimmick, especially since the "announcement" came



The new *Enterprise* bridge with (l. to r.) Persis Khambatta (Ilia), Steve Collins (Decker), Shatner, Ta-kei and Nimoy.

ST-TMP, there is only one logo—the insignia originally used to designate command. This now serves as the identification for *everyone* serving aboard the *Enterprise*. It is shaped exactly as the one in the television program, and is superimposed over a circle of color sewn to the uniform directly below the left shoulder. The colors in the circle (rather than the color of the uniform itself) now serve as an indication of the crewperson's area of service: pale yellowish-gold is operations; red is engineering; science is orange; green is medical; white is command; and gray is security. There are a couple of changes evident here. Since Mr. Spock is one of the most important principals in the film, prominent in nearly every scene, Bob felt that the former blue color of science wouldn't be a good choice, since it would not show up well on the grayish-blue uniform usually worn by the science officer.

during the week of Chinese Vice-Premiere Teng's visit to our country. However, I could find no one at Paramount, or its parent company Gulf and Western, who could verify the source of the news. Finally, I mentioned it to Gene Roddenberry, whose face began to turn red as I told him about the story. It seems Gene was playing golf with a friend the previous weekend, and his golfing buddy asked him how the film was going and where it would premiere. Gene, ever the joker, quipped, "Oh, probably Peking!" Unfortunately, his friend wasn't aware of the joke, and the rumor took off from there. Too bad it's not true. I would have loved a trip to China. With my luck, the picture will probably premiere in Burbank. ("Have you heard the latest rumor? *ST-TMP* will have its world premiere in Burbank!") And that's how rumors get started. ★

STATE OF THE ART

Analysis in Wonderland or the Number of the Best

We were talking about awards. Last month, I advanced the premise that the social transactions of awards competitions are generally toxic — they play some weird games on the heads of individuals caught up in them. While the intention is in no way deliberate, the effect is unfortunately unavoidable.

One part of the problem is the attitudes of the voters. Some voters mark their ballots for their favorite authors or favorite books without having read all of the nominees: "Gosh, I wish I'd read your book before I sent in my vote." I've heard that from fans who had just voted for the Hugos, and from professionals who had just voted for the Nebulas. Other authors have heard it too, and I know of one case where there were enough lame-duck votes to have changed the outcome of the election. Apparently, many of the voters are not as responsible to their ballots as we would like; this situation damages the integrity of the awards, the results are only as good as the voters themselves.

And, of course, the nominees are not always blameless either. More than one nominee has sought publicity for his work in a kind of low-key campaigning. And then there are those who act on a candidate's behalf; there have been more than occasional instances of specific interest groups voting as a bloc to influence an election.

And then there's the Grand Old Man effect, where an individual is awarded the trophy not for a specific accomplishment, but because of his overall career — like John Wayne's Oscar. It's happened in the science-fiction community a few times, to the general discredit of the awards process.

But as to what percentage of votes in the Hugos or Nebulas fall into these less-than-reliable categories, there is no way of knowing — and as long as there is this large an element of doubt, the results will continue to be disputable. What the awards do demonstrate in their present format is a cross-section of the feelings of the voters as to which books and authors have pleased the most of them — that is, a popularity contest.

But the awards also represent financial rewards to the winners because the publishers pay more for an award winner's work. A book sells more copies when you put "Hugo Winner" or "Nebula Winner" on the cover. And no publisher is going to

advertise "Most Popular Science-Fiction Novel of the Year!" when he can advertise "Best Science-Fiction Novel of the Year!" instead. *Best* is a very powerful word. The result is that the awards are continually misinterpreted.

The portrayal of awards as validation or credential is unfair — that perception carries with it the implication that the lack of an award is a disgrace and that any work that does not win a trophy is somehow "not as good" or "second-rate" or "also ran" and such is very often *not* the case. Some years, the competition is rougher than others, with two or more worthies. Sometimes "John Wayne" wins over "Dustin Hoffman" or "Al Pacino" because of his career or his name recognition. And then there's the cold truth that some kinds of books, no matter how well-written, simply do not win awards: humorous books for one, downbeat or depressing books for another, experimental books for a third. These are simply not the kinds of works that move large numbers of people in ways that are translatable into votes.

The way it works now, the ballot presents the voter with five choices and "No Award." He votes his first, second, third, fourth and fifth choices. This is called the Australian ballot and it is tabulated like this: If there is no clear winner when the first choices are counted, if no single work has taken a majority of the votes, then the nominee with the least number of votes is dropped from the list and the second choices of that candidate's supporters are distributed among the remaining four candidates, and so on down the line until a majority of 50 percent or better is achieved. The flaw here is that it is possible for a work to win the Hugo or the Nebula without necessarily having had the most first choice votes. A sizeable number of second and third choice votes can take the lead away from one work and hand it to another. While this system almost always produces a "winner," a close outcome can also leave room for argument as to which book was actually most deserving. Although the system rarely produces ties, when it does there is additional reason for dispute because the line-up of first, second, third and fourth place votes will *not* be tied, thus raising the question of whether 33 third place votes are equal to 33 second place votes, and so on.

And if the winner and second place work are separated by only a very small percentage — say five votes out of 1,000 — isn't it possible that enough of the votes cast and counted might have been "unreliable" by reason of voters not having read all of the nominees or voting their favorite author without regard to the quality of the various works involved?

Perhaps we need a better way to select who will take the trophies home — a way that will produce a more accurate reflection of individual quality: "best" instead of "popular."

There's a teacher named Gil Gaier, who has been running a science-fiction rating project. I don't have the space to explain in detail, but basically, Gaier asks each correspondent to rate the books he reads on a scale from one to 100. As a double check, Gaier originally asked the readers to rate specifics within the book: characterization, plot, dialogue, etc. When compiled, the ratings of the book's strengths tended to be astonishingly close to its simple numerical rating. When averaged over many readers, the numbers become even more accurate, indicating that the single-number rating of a book's quality — especially when determined by a large statistical sample — can be a fairly reliable guide to the quality of the work. The collective perception of quality tends to average out extreme positions in favor of a common one.

The project is a continuing one. If you would like to participate, send a large self-addressed, *stamped* envelope to: Gil Gaier, SF Rating Project, 1016 Beech Ave, Torrance, CA 90501.

What is important about this technique is that it produces comparisons of the books by judging each one on its own merits; it does not require that every rater read every book, and the results are not significantly different even if a sizeable proportion of the readers have *not* read every book being rated. Instead of competing directly with each other, each book is competing only against each individual reader's standards of excellence. Only a small number of voters is needed to establish a general level for a work; above that threshold, each additional rating only refines the result, making it more accurate. If the readership is knowledgeable, as are most of the voters for the Hugos and Nebulas, the threshold can be as low as 25 votes and still produce a number that is within half a point or less of the result taken from 1,000 readers.

Can a modification of the Gaier System work for the Hugos and/or the Nebulas?



A Column by David Gerrold

I think it's possible.

No major changes are needed in any procedure but the final ballot. Instead of marking first, second, third and fourth choices, the reader will be asked to rate each finalist that he has actually read on a

final rating. "No Award," would no longer be listed on the ballot; there would be no need to. Instead, a top-rated work would have to rate 7.00 or better to take home a trophy; otherwise "No Award" automatically wins. This guarantees that nobody takes home an award without having reached a qualifying level of excellence.

Some quick figuring with a pocket calculator shows that an unreliability factor of five percent of the voters generates an error of at least .05 percent *or more* in the ratings. Therefore, any difference smaller than that factor would be disregarded in favor of a tie. Thus, if the two top choices are both rated within .05 per-

be its own best argument for adoption by the Science Fiction Writers of America for the Nebulas and the World Science Fiction Conventions for the Hugos.

I'm not sure it's a perfect system; but I do think it has the potential to be better than what we have at present. The Gaier System minimizes the unreliability factor; it reduces the influence of campaigning, bloc votes and the Grand Old Man effect; and it does not force a reader to arbitrarily rank works he has not read. It also makes it impossible for an "unreliable" vote to break a tie; that voter's opinion is averaged in instead. The Gaier System allows each voter to establish his own level of taste on his own ballot, but

"An individual is sometimes awarded the trophy not for a specific accomplishment, but because of his overall career..."

cent — say 8.15 versus 8.19 — that's close enough to mandate the awarding of duplicate trophies. This, of course, assumes that the unreliability factor is as *low* as five percent....

Because no one has yet done a sampling based on this specific system, it is still unproven — and there are some minor details I have not covered here due to lack of space: (For instance, might we use the rating system for nomination procedures too? Or might we mandate that a winning work's collective rating be the result of a total number of individual ratings equal to or greater than a simple majority of the total ballots cast — so as to guarantee that the result *is* a majority opinion?) So rather than advocate any kind of a switchover to an untried system, I suggest only that a pilot project be run to test what kind of results this rating system would produce. Perhaps some interested group could run such a pilot project, rerunning several specific contests (some with clear-cut winners, some with questionable results, some in which "No Award" won), as well as several current ones (this year's nominees, for instance) to gauge the overall workability and *reliability* of the process. Both the Hugo and the Nebula Awards processes have been tampered with far too many times already, and this tampering has produced distrust and weakened the integrity of the awards. Let's see how this system works first and what bugs there might be in it, so the procedures can be refined *before* committing the honor of an award. If the system ultimately does prove itself, it will

still achieves a precise comparison of collective judgment in the averaging; the results are not just a ranking order, but a set of numerical relationships that show how close or how far apart two works may actually be. The system could even allow for more than five nominees in any one category and still produce a winner. Opportunities for dispute would also be lessened and we would be able to compare works from one year to the next by the ratings they achieve. This method would also allow the easy preparation of a continually updated list of the all-time highest-rated books as a guide for teachers, new fans, libraries and bookstores as to what is worthwhile in the genre.

Psychologically, the popularity contest aspect of the awards would be reduced, because they would now be functioning as a rating system, and even those nominees who don't win trophies would still be able to glory in high ratings. Instead of one "pass" and four "fails," we now get As and Bs, with a prize for the A+. Best of all, the system does not force authors to compete arbitrarily with each other, but only against a common standard of excellence, and that would go a long way toward alleviating the psychological pressures that awards processes tend to generate. And that, at least, is a step in the right direction. ★

EDITOR'S NOTE: Mr. Gerrold has been given a free hand to express any ideas, with any attitude, and in any language he wishes, and therefore, this column does not necessarily represent the editorial views of STARLOG magazine nor our philosophy. The content is copyrighted © 1979 by David Gerrold.



ART: © 1979 HOWARD CRUSE

scale from one to 10: 1-abysmal, 3-mediocre, 5-competent, 7-enjoyable, 9-excellent, 10-sublime. (If the reader can't decide between one number and the next, he can add quarter and half points, if necessary: .25, .50, and .75. It doesn't change the final result except to make it more precise.) If he hasn't read the work, or wishes to abstain, he leaves the space blank; thus, the system does not force the voter to rate works he does not want to or cannot rate fairly — there are a great many individuals who specifically do not vote because they have not read all the nominees; this system encourages *everyone* to become involved to the full extent of their own reading.

When the ballots are counted, the numbers for each work are tallied and divided by the total number of ratings made *for that specific work* and the result is its

DOCTOR WHO



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Britain's Time Traveler Arrives in the Colonies

By ELLEN M. MORTIMER

November 23, 1978, marked the 15th anniversary of the oldest continuing science-fiction TV series in the world. *Doctor Who*, the BBC's Saturday evening institution, has delighted viewers since 1963 with the exploits of an eccentric alien scientist and his novel time machine, the TARDIS. However, most Americans were not even aware that the show existed until its U.S. premiere on independent television stations last October.

Considered to be "too British" for American audiences, *Doctor Who* had a limited success in the early 1970s on Public Broadcasting Service stations—notably in Chicago, Los Angeles and Philadelphia—when Jon Pertwee played the Doctor. But the show never gained network exposure in the United States, despite its popularity in at least 30 foreign countries, until *Star Wars* paved the way for an unprecedented surge of interest in science fiction. Time-Life Television saw fit to give the legendary Time Lord a second chance and imported 98 half-hour episodes of the serial for U.S. syndication. They featured actor Tom Baker in the title role of the eminently recyclable Doctor. Baker has played the part for the last five years. (See the accompanying episode guide of the Baker years.)

Very British

Americans are actually seeing season 11 of *Doctor Who*. The first syndicated episode, "Robot," features Tom Baker's premiere appearance as the Doctor. Four different actors have portrayed the time traveler, each in his own different way, since the inception of the series, adding to the originality of the show's concept and development over the years.

Mat Irvine, a BBC visual effects designer who has done quite a bit of work on the series in the past eight years, comments on the American premiere. "It seems slightly ironic to us as we've had it for 15 years! I read a lot of the American publications on television because there's a lot on the Gerry Anderson side. That's our [Great Britain's] other broadcasting company, Independent Television, which makes his series. But *Doctor Who*, which is the longest running science-fiction series in the world, never gets a mention in the States because it's never been sold in a big way before. We've just made an inroad... 15 years late."

The series will not be shown in its totality in the States, only the last third of it. This is bound to cause continuity problems and many of the concepts familiar to the British viewer have to be explained to the uninitiated Americans.

"For someone coming to it fresh, as the majority of the American market will be, it may seem very strange," Irvine says. "It will probably seem totally British. There's no concession at all as there was with *Space: 1999*, which was pointedly made for the American market. The British market was secondary in that case, let's face it. I'm not knocking them for that, it's economics.

But *Doctor Who* is made in the typical British stiff-upper-lip fashion and it's been made totally for the British market. I think that if the Americans can take it in that attitude, it will go down well."

The major element of the series, the TARDIS (Time And Relative Dimensions In Space), is an extraordinary vehicle that has carried the Doctor to and from his many adventures throughout the show's 15-year run. First of all, it is "dimensionally transcendental," or bigger on the inside than the outside. Secondly, although able to travel in time and space, the TARDIS tends to be erratic, not necessarily landing where the Doctor expects it to and adding to the unpredictability of the situations in which he invariably finds himself in. And third, a chameleon device used to blend TARDIS machines into any environment they land in, jammed during a visit to Earth—trapping the Doctor's TARDIS in the guise of a blue London police box.

Time machines we can understand, but what is a police box?

Mat Irvine laughs as he says, "That's something that's going to have to be explained to the American audience; what in fact a police box *was*. We don't even have them anymore. It was used before the portable walkie-talkies came into use. There were police boxes all over at one time. The light on the top used to flash, and if a policeman on beat came by and saw the light on, he would go into the box to answer a call." Apparently, the creators of the series wanted to use something familiar to their 1960s audience, never dreaming that a police box would come to be identified solely with time travel years later.

And what of the man who treks around in this curious machine? He is a renegade member of a highly sophisticated race known as the Time Lords. After discovering time travel and utilizing it for thousands of years, the rigidly aristocratic faction of the planet Gallifrey, the High Council of the Time Lord, decided to retire their TARDISES (TARDI?) and simply observe what was going on in the infinite number of time streams in their universe.

The Doctor, actively rebellious and intensely curious about everything he's learned since childhood, reaches a critical point in his frustration with only receiving second-hand information about the intergalactic events. He finally steals a TARDIS that was in a repair shop and sets off to experience the universe directly. Even after his capture by the High Council and temporary exile to Earth, the Doctor maintains that his people are wrong not to defend weaker races against imposing conquerors; not to interfere where an invading evil was corrupting a potential good.

Since 1974, the long scarf, floppy hat and quick wit have been the symbols of Tom Baker's portrayal of the charismatic Time Lord. At a London convention held last summer by the Doctor Who Appreciation Society, Baker described his feelings on the role.

"I enjoy being a Saturday afternoon hero and I love playing the Doctor," he said, smiling over the hundreds of fans who had come to see him from as far away as Australia. "The role is not really an acting part in that it never develops fundamentally. The Doctor will never become interested in romance, violence or power, so he's limited in that way. He's really very goody-goody and like any other television hero basically, so the actor in the role must become inventive within those limitations, to become amusing and exciting to the audience in different ways."



Left: The Doctor finds himself surrounded by his arch-enemies, the Daleks in "Genesis of the Daleks." Right: Hunting in the sewers of Victorian London for giant rats in "The Talons of Weng-Chiang."

Hence, the Doctor is possessed of an almost camp humor, an unpredictable nature and unconventional dress, which cause him to stand out wherever and whenever he goes. Baker's incarnation of the dual-hearted Time Lord (one on either side of his chest) utilizes his superior intelligence and experience to solve any problems he runs into, as well as a natural charm to win over potential allies bewildered by his unusual personage. His near-bottomless coat pockets have been known to produce cricket balls, assorted pieces of scientific equipment from all planets and times, apple cores, the seemingly ever-present bag of jellybeans and a multi-purpose sonic screwdriver—which has been used as a laser lance, a lock-picker and, yes, even as a sonic screwdriver.

Dr. Who and Associates

Independent as the Doctor is, he still needs companionship. He has had a variety of friends and associates, most of them from the planet Earth. Many of the female companions were Dale Arden types (prone to screaming and fainting), until the 1970s popularized the image of the independent, resourceful yet feminine career woman. Enter Sarah Jane Smith, freelance journalist.

Smith, portrayed by Elisabeth Sladen, meets the Doctor when he is still in his third incarnation (Jon Pertwee) and actively the scientific advisor to UNIT. (While he was exiled to Earth, Brigadier Lethbridge-Stewart, an old friend from several adventures on Earth, set the Doctor up in his branch of the United Nations Intelligence Taskforce to give him an identity and to utilize the Time Lord's knowledge of alien invaders who were beginning to take an interest in space-aged Earth.) Her reporter's instincts are roused by the curious man with the police box in his room, and Sarah stows away aboard the TARDIS thinking that the Doctor is behind the disappearance of prominent scientists ("Dr. Who and the Time Warrior"). When she ends up back in medieval England, an astounded Sarah soon develops a deep respect for the Time Lord and accepts his invitation to travel further in the TARDIS. After his forced regeneration, the Doctor and Sarah are joined by an unwilling Harry Sullivan, on assignment at the time to UNIT. Played by Ian Marter (who also penned the paperback *Dr. Who and the Ark in Space*), Harry never intends to trek around with the odd personage he met at UNIT, but consequent events plunged him into a series of perilous adventures. Although he accepts the situations he finds himself in, Harry is just as glad to remain behind when the Doctor and Sarah leave Earth after defeating the Zygons ("Dr. Who and the Terror of the Zygons").

Sarah Jane Smith left the Doctor after three years; he was called home to Gallifrey and couldn't take her along. She is succeeded by a completely different compan-

ion, a primitive type named Leela. "Dr. Who and the Face of Evil" introduces Louise Jameson as the knife-wielding member of the Sevateem tribe, actually the descendants of an exploratory survey team of colonists whose computer the Doctor managed to misprogram. Still suffering from the effects of his "body change," the fourth Doctor vaguely remembers sneaking off in the TARDIS from UNIT headquarters, landing on the planet and aiding the colonists with their faulty computer. The machine develops into a megalomaniac personality, the colonists degenerate into the Sevateem and the Tesh (Technicians) and Leela believes the Doctor to be the Evil One whose face is carved into a cliff. But Leela's basic instincts will not accept the Doctor as evil. She helps him to set her people back on their proper developmental tracks, and invites herself along by sneaking into the TARDIS as the Doctor tries to quietly leave.

After becoming somewhat civilized, Leela leaves the Doctor, following a harrowing adventure on Gallifrey, to marry Guard Andred, with whom she has fallen in love. But the Doctor still has K-9, a computerized mongrel picked up in an earlier adventure, who trundles after the Time Lord offering fierce loyalty, very canine advice and a constant annoyance as he defeats the Doctor again and again at one of their never-ending games of chess.

The current companion is one of the Doctor's own race, a Time Lady called Romana. She has been assigned to help the Doctor find the six segments of the Key to Time by the omnipotent Guardians of Time. Mary Tamm, who has played glamorous Lady Romana as of last September, remarks that her character is "supposed to be the Doctor's intellectual equal." Just graduated from the Time Academy, Romana has book knowledge, but lacks the Doctor's experience. At first, the Doctor is wary of this bright, challenging young woman, but they soon learn respect for each other.

What Makes the Doctor Run

Graham Williams, who has been producing the series for the past three years, sums up his experiences in this way: "If you've done *Doctor Who*, you can do anything. The production schedule we keep is grueling and it's difficult for anyone to do for more than three years. It's probably one of the most difficult shows that the BBC does."

Unlike in the United States where entertainment is big business and TV is number one, the BBC has a mere seven studios set up for electronic recording on videotape. Due to a lack of space, none of the BBC series, including *Doctor Who*, has standing sets. Everything is built from scratch for each story, and the actors only see the finished sets on the actual days of recording. Special effects are usually done during taping sessions, or later transferred from

one millimeter film.

Anthony Read, the script editor before Douglas Adams took over last November, decided on the 14th and 15th seasons' storylines in collaboration with Graham Williams. Generally, they chose a futuristic story, a historical one, a space adventure and variations or combinations of those themes.

"Usually, three stories are being developed at once until one is taped, one is in rehearsal and the third is being



From "The Sontaran Experiment." During filming Baker was injured and the show was cut from four to two episodes; he had tripped over his scarf.



Above: K9, a talking, dog-like computer, joined the Doctor in the episode "The Invisible Enemy." Right: The Doctor, K9 and Lady Romana.

prepared," says Read. "The stories are done in either four or six parts, though four is considered ideal for *Doctor Who*. Rehearsals go on for 10 days, with two of the 24-minute segments being prepared simultaneously. There are six stories per season, or six 24-minute segments."

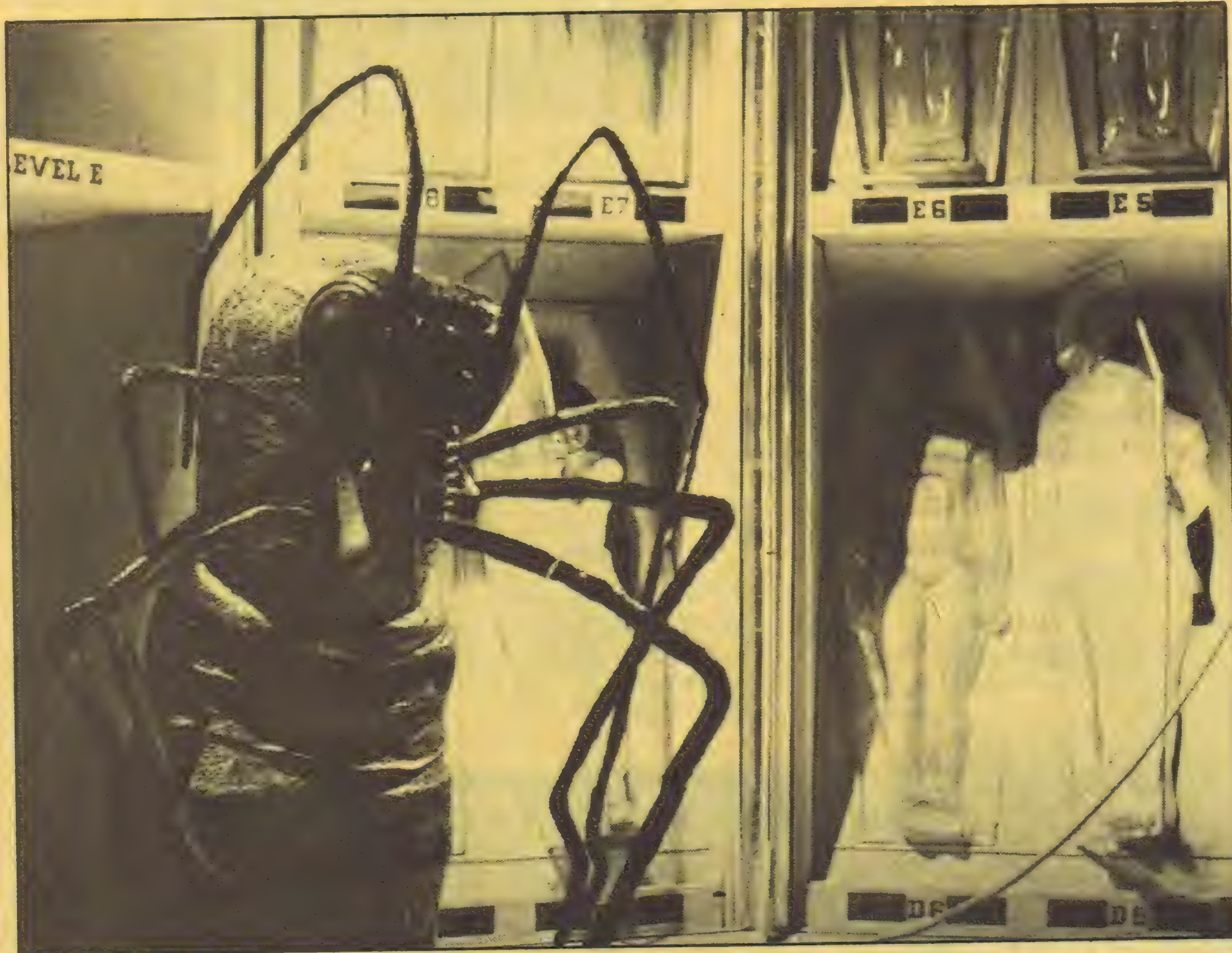
"There are only five days of actual studio time," notes producer Williams. "Rehearsals are in another building entirely, with the sets and props marked out on the floor with tape. Most of the time, the

actual recording days are divided into two days on location, three in the studio."

"The schedule is very tight for everyone," Mat Irvine says seriously. "There's no room, no time for anything to go wrong in the studios."

Dick Mills, from BBC's Radiophonic Workshop, adds the sound effects to the video tapes and Dudley Simpson does the incidental music. Mills has been working on *Doctor Who*'s sound effects for the past five years. "There's quite a bit of respon-

sibility attached to it," he says. "I'm working alone; I haven't got a team of people working for me. We [at the Radiophonic Workshop] found that there was no need for two people to become involved on every program, so we doubled our production capacity by letting everyone be responsible for their own shows. With *Doctor Who*, some stories call for electronic sounds synonymous with science fiction, and the historical dramas call for more naturalistic sounds."



Humans hide (in the background) from the carnivorous Wirrn who have invaded "The Ark in Space."



The Doctor in one of the many control rooms within the TARDIS, his time/space machine.

To those who have romantic notions concerning the peculiar noises the TARDIS emanates during landings and take-offs the time machine's ancient engines originate from the bass strings of an old piano. The sounds are taped and re-recorded at different speeds.

And what of the haunting, vibrating theme from *Doctor Who*?

"The *Doctor Who* signature tune was written in a normal fashion on music paper back in 1963. It was composed by Ron Granier, but there are, in fact, no musicians playing contemporary instruments on it," Mills says. "It was all done by cutting separate notes from prerecordings of different sound sources and mixing them together. We used to tune the sounds, then copy them at different speeds to give us the notes we required. All the notes for the melody and the base line were then played together until we got the signature tune," Mills explains.

Both Mills and Irvine have witnessed the transitions from one Doctor to another, a risky undertaking in a popular series. But even a complete change in the show's hero



The TARDIS is attacked by an energy force in "Masque of Mandragora."

did nothing to defer the fans. "That's what makes the series unique in itself. Where else has a main character been changed *four* times?" says Irvine. Mills elaborates, "The changeover to different actors is a very good vehicle to insure that no one person becomes typecast as the Doctor, and of

Elisabeth Sladen, as Sarah Jane Smith, attempts to reason with the "Robot" who has been programmed to kill in the first serial starring Tom Baker as the Doctor.



course, it means that every time the actor changes, a new interpretation is given to the part. William Hartnell [the original Doctor] was a brisk, grandfatherly type; Patrick Troughton was more whimsical; Jon Pertwee took the part very seriously; and Tom Baker is different again."

One alien menace even Americans are familiar with are the Daleks. Though they have only appeared once to haunt the fourth Doctor ("Genesis of the Daleks"), they are still one of the most identifiable symbols in *Doctor Who*. Irvine says, "Besides the Doctor, the Daleks are *Doctor Who*. They remain popular over the years because they're non-humanoid. In actual fact, everyone thinks they are robots, but they are actually 'containers' for a creature that sits in the head."

The Daleks played against a *fifth* Doctor when Peter Cushing portrayed the Doctor in two films made in the early sixties: *Doctor Who and the Daleks* and *Daleks: Invasion Earth*. But many hardcore fans discount the films because they did not remain true to the established series.

A series of paperbacks on many of the *Doctor Who* stories is currently being published by Pinnacle Books. *Doctor Who and the Day of the Daleks* and *Doctor Who and the Doomsday Weapon* appear this month. In addition, Pinnacle will release *Doctor Who and the Dinosaur Invasion* and *Doctor Who and the Genesis of the Daleks* in May, and *Doctor Who and the Revenge of the Cybermen* and *Doctor Who and the Loch Ness Monster* in June. Target Books Limited, in England, has already published over 50 different stories, as well as *The Making of Doctor Who*, two *Doctor Who Monster Books* and *The Doctor Who Dinosaur Book*.

Although time travel is only a speculative concept, *Doctor Who* brings to it a fantastic reality. Conjecture or pure fantasy, the series touches the imagination and the dreamer inside us all. The Doctor is a positive extreme: a blatant non-conforming individualist with solid principles, a brilliant mind, a sparkling sense of humor, a childlike curiosity and a machine bigger inside than out that can take him anywhere he wants or put him somewhere he'd probably want to explore anyway.

Doctor Who has now charmed Americans in at least 65 markets across the United States. Stephanie Stefko, assistant to the promotion director at Time-Life Television, says that the mail response has been "stupendous." And Bob Williamson, general manager of WOR in New York, hopes that the show will have a long, successful run. "I was intrigued by it," Williamson says. "I love it and that's why we [WOR] have it. The concepts and elements are fascinating."

"Time is relative," the Doctor has said on more than one occasion. After 15 years, with four different Doctors and no end in sight, it is easy to predict that *Doctor Who* will continue on... in the past, the present and the future. ★

DOCTOR WHO

Episode Guide

By ELLEN M. MORTIMER



Fourth Doctor — Tom Baker

1974-75 Season

1. ROBOT

by Terrance Dicks (4 parts)

Recovering from his latest body regeneration, the Doctor, his assistant Sarah Jane Smith and UNIT's newest member, naval doctor Harry Sullivan, help UNIT investigate the thefts of top secret computer codes and the plans for a disintegrator gun. A plot to blackmail the world by the dissident scientists of Thinktank is uncovered when Sarah, on a journalistic visit to the research center, finds that the administrators are using Professor Kettlewell's robot in a suspicious manner. The Doctor must get past the giant robot and the deadly disintegration gun and into a self-contained bunker before the Thinktank rebels use the computer codes to launch nuclear missiles and begin World War III.

2. THE ARK IN SPACE

by Robert Holmes (4 parts)

A once-skeptical Harry Sullivan, on his first trip in the TARDIS, finds himself in the far future on an automated space station with the Doctor and Sarah. Earth had been bombarded by deadly solar flares centuries ago and the last remnants of the human race lie in suspended animation waiting for their computers to awaken them when the Earth is viable again. But something has caused a fault in the system. The Doctor discovers that the huge wasp-like Wirrn have invaded the station hoping to destroy the sleeping humans and claim Earth for themselves. Some of the Wirrn, in their larval stage, have absorbed humans to gain their knowledge and there is little time before they emerge as adults.

3. THE SONTARAN EXPERIMENT

by Bob Baker and Dave Martin (2 parts)

The Doctor, Sarah and Harry transmit down to Earth to correct a fault in the receiving station so that the Ark's inhabitants can begin to resettle their

world. But a Sontaran warrior, Field Major Styre, is there already. He is experimenting on a group of humans who returned from colonies to see if Earth was habitable again. Styre tortures them to report human weaknesses to his race's fleet, which is waiting to take over the planet.

4. GENESIS OF THE DALEKS

by Terry Nation (6 parts)

As Sarah, Harry and the Doctor beam up to the Ark, they are diverted by the

Time Lords to Skaro, a planet in ruins from a thousand-year war between the native Kaleds and Thals. Davros, a horribly crippled scientist and leader of the Kaleds, knows that radiation is mutating his people. He sets out to find their final form and remove any emotion or conscience from the creatures his race will become. Encasing them in travel machines, Davros creates an ultimate race of warriors whose only purpose in life is conquest. And the Doctor's task is to stop Davros' evil invention, the Daleks, before they can embark on their horrible mission, one that he knows only too well they can accomplish.

5. THE REVENGE OF THE CYBERMEN

by Gerry Davis (4 parts)

Finishing his task on Skaro, the Doctor's time ring brings the three travelers to the Ark, but at an earlier time. Now it is being used for its original purpose, as a beacon to guide spaceships. But most of the crew has died from a mysterious plague, which the Doctor suspects is not of a natural origin. A Cybermat, which injects poison into its victims, is found, confirming to the Doctor that the Cybermen are nearby. They want to



The Doctor attends a masquerade ball in Renaissance Italy in "The Masque of Mandragora."

destroy an asteroid, the remains of the planet of gold, called Voga. The Vogans are the Cybermen's ancient enemies because gold is lethal to them and the silver giants need the beacon in order to succeed.

6. TERROR OF THE ZYGONS

by Robert Banks Stewart (4 parts)

Summoned back to Earth by the Brigadier, the Doctor and companions find Scotland's Loch Ness area in turmoil from the savage destruction of oil rigs in the loch. The infamous monster is

Trying to return to UNIT Headquarters, the Doctor and Sarah find themselves pulled by some force to a time before the UNIT facilities were built on the site of the Old Priory. The house belongs to Egyptologist Marcus Scarman, who, during excavation, uncovered the prison of Sutekh. The feud between Sutekh and his brother, Horus, both of the ancient race of Osiris, formed the basis of Egyptian mythology when their battles culminated on Earth. Horus won and sealed his evil brother in a pyramid, but Marcus Scarman has unleashed the terrifying forces and hatred the Osirin possesses. The Doctor must prevent Marcus Scarman, whose mind has been

mountains of Karn. Believing that the Time Lords sent the Doctor to steal the Elixir, the Sisterhood teleport the TARDIS to their caves. Recognizing a bust of renegade Time Lord Morbius, the Doctor and Sarah discover that Solon is concealing the brain of Morbius and building him a new body. The only part Solon still needs is a head, and he takes a liking to the Doctor's. Once Morbius is mobile again, he plans to use the elixir of life to gain immortality and destroy the Sisterhood and all the others who defeated him the first time he tried to conquer the Galaxy.

11. SEEDS OF DOOM

by Robert Banks Stewart (6 parts)

Two strange pods are found in Antarctica by scientists and the Doctor recognizes them as Krynoids, vegetable life that live by eating meat. One pod is destroyed, and the other is stolen by henchmen hired by Harrison Chase, an eccentric millionaire and botanist. Back in England, the pod infects one of the men who stole it and grows into a towering mass of man-eating plant that prepares to germinate and spread more pods around the world. The Doctor and Sarah infiltrate Chase's estate to try and find a way to defeat the alien plant before it turns the world's plants into a deadly menace to humanity.

1976-77 Season

12. THE MASQUE OF MANDRAGORA

by Louis Marks (4 parts)

In 15th century Italy, in the Province of San Martino, the Grand Duke dies, leaving his son, Guillianio, to contend with the ambitions of his uncle, Count Federico. The TARDIS lands, after being drawn into and escaping from the Mandragora Helix, and while the Doctor and



Sarah and the Doctor flee from the monster in "The Seeds of Doom."

actually a cyborg, a half-machine, half-animal creature of the Zygons. The alien race had crash-landed on Earth centuries before and hid in the bottom of the loch in their crippled ship, until rig building threatened discovery. Unable to return to their now-destroyed home planet, the Zygons set out to claim Earth for their own through shape-changing and their Skarasen cyborg.

1975-76 Season

7. PLANET OF EVIL

by Louis Marks (4 parts)

Answering a Mayday call, the Doctor and Sarah land in the TARDIS on Zeta-Minor, a planet on the edge of the known universe. They find a scientific expedition wiped out except for its leader, Professor Sorenson. When a military party comes to pick them up, the Doctor and Sarah are accused of killing the scientists. But an anti-matter force has been trying to rid its world of the invaders and even prevents the rescue ship from leaving when Sorenson takes a piece of the anti-matter rock and is infected by it. The Doctor must risk his own life when he contacts the force by going into the pitch black pool that bridges the two universes.

8. PYRAMIDS OF MARS

by Stephen Harris (4 parts)

corrupted by Sutekh, from activating the mechanisms concealed in complicated puzzles on Mars that will set the murderous alien free again to complete his task of destroying all life.

9. THE ANDROID INVASION

by Terry Nation (4 parts)

The TARDIS lands near a peaceful English village, but the inhabitants are acting strange, like robots. The Doctor and Sarah find that they are not even on Earth, but in a mock village built by the Kraals, who are planning to invade Earth by substituting androids for the inhabitants. Confronted by copies of themselves, the Doctor and Sarah have to return to Earth before the Kraal plan can be put into effect.

10. THE BRAIN OF MORBIUS

by Robin Bland (4 parts)

The TARDIS is again diverted by the Time Lords and a furious Doctor at first refuses to find out what they want of him. But curiosity and severe storms send him and Sarah up to a bleak, half-ruined castle, which is owned by a disreputable micro-surgeon called Solon. The planet is also home to the Sisterhood of Karn, who guard their mysterious Flame which makes the Elixir of Life from chemicals in the rocks in the



The Doctor is taken prisoner in "The Android Invasion."



The Doctor and the leaders of the Time Lords in "The Deadly Assassin."

Sarah try to figure out where they are, a piece of the energy that got into the TARDIS gets out and takes over the evil court astrologer, Hieronymous, who is secretly the head of a black magic cult. The Helix plans to use the cult members to bridge an invasion of Earth. The Doctor has to cope with the cult, Court Federico's plans to kill the rightful heir, Guilliano, and Sarah, who is drugged in to trying to kill him.

13. THE HAND OF FEAR

by Bob Baker and Dave Martin (4 parts)

Finally back on Earth in the 20th century, the TARDIS lands the Doctor and Sarah in a quarry, where Sarah finds a fossilized criminal from Kastria. The essence of the alien is not dead, and it uses Sarah to infiltrate a nearby power station in order to regenerate a new body. Eldred then makes the Doctor take her to Kastria in the TARDIS. But the civilization has been long dead and all Eldred has left to rule is a dead world. Leaving the Kastrian, the Doctor and Sarah depart. A telepathic summons calls the Doctor to his home planet, Gallifrey, and he has to return Sarah to Earth, where they part after having shared many adventures.

14. THE DEADLY ASSASIN

by Robert Holmes (4 parts)

Plagued by visions of the Time Lord president's assassination, the Doctor

returns to his home planet, which is in turmoil. His old enemy, the Master (himself a renegade Time Lord), has set the Doctor up to be accused of the assassination. Trying to prove his innocence, the Doctor finds out that Chancellor Goth, next in line to be president, has been helping the Master because of false promises of power. The Master has reached the end of his regenerations and needs the instruments of the presidency to tap the

power needed to start a new cycle of lives, and to disrupt the balance of energy to destroy the Time Lords.

15. THE FACE OF EVIL

by Chris Boucher (4 parts)

The Doctor lands on a strange planet where the native's refer to him as the Evil One. Haunted by something he can not seem to remember clearly, he helps Leela—a rebellious member of the Sevateem tribe—avoid being killed by men of Priest Neeva, who had exiled her for questioning the existence of their god, Xoanon. Startled by a huge carving of his face in the side of a cliff, the Doctor recalls having landed on this planet soon after his regeneration when his mind was not quite clear, and helping colonists repair their computer. The computer is a deranged version of his own mind and he has to rectify his unintentional mistake of long ago when he programmed his personality into the machine. The colonists degenerated into the primitive Sevateem (Survey Team) and the Tesh (Technicians), who live in the original ship and have developed incredible psychic powers. After correcting the problem, the Doctor goes to leave when Leela slips into the TARDIS and ends up as his new companion.

16. THE ROBOTS OF DEATH

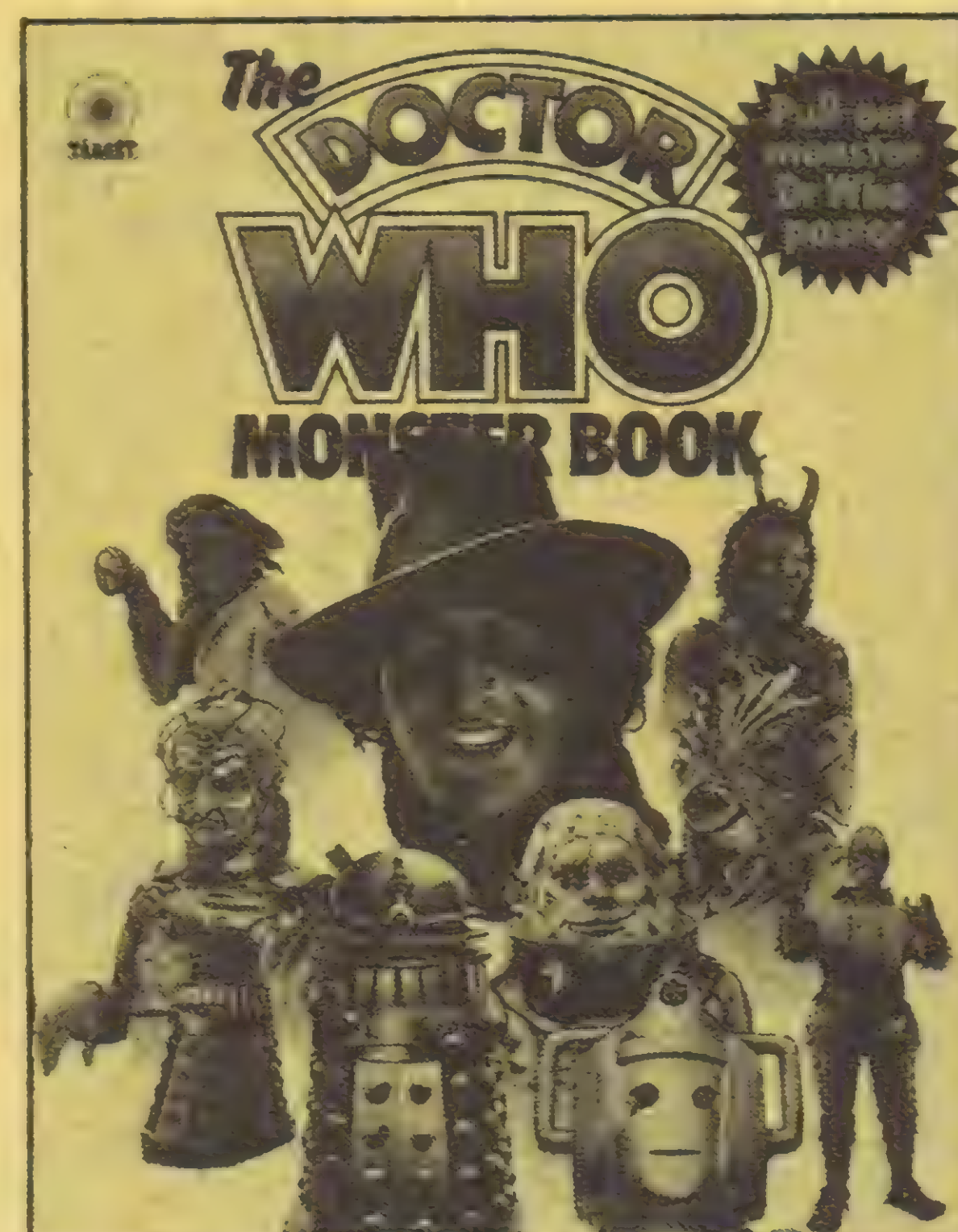
by Chris Boucher (4 parts)

Landing inside the Sandminer, a huge mobile factory, the Doctor and Leela find that someone has been murdered. Only no one believes that the worker robots are capable of killing and the human occupants accuse the Doctor and Leela instead. As the Doctor investigates the mystery, the Sandminer is sabotaged and all of the robots begin to turn on the shocked humans, proving the Doctor's point that someone has succeeded in reprogramming the machines.

Doctor Who Novels

1. Doctor Who and the Giant Robot (from the episode "Robot")
2. Doctor Who and the Ark in Space
3. Doctor Who and the Sontaran Experiment (forthcoming from Target)
4. Doctor Who and the Genesis of the Daleks (Pinnacle, May '79)
5. Doctor Who and the Cybermen (Pinnacle, June '79)
6. Doctor Who and the Loch Ness Monster (from the episode "Terror of the Zygons") Pinnacle, June '79
7. Doctor Who and the Planet of Evil
8. Doctor Who and the Pyramids of Mars
10. Doctor Who and the Brain of Morbius
11. Doctor Who and the Seeds of Doom
12. Doctor Who and the Masque of Mandragora
14. Doctor Who and the Deadly Assassin
15. Doctor Who and the Face of Evil
17. Doctor Who and the Talons of Weng-Chiang
18. Doctor Who and the Horror of Fang Rock

Tom Baker Series



(Note: The books are numbered to correspond with the episodes upon which they are based.)

17. THE TALONS OF WENG-CHIANG

by Robert Holmes (6 parts)

Arriving in Victorian London to show Leela around the planet of her ancestors, the Doctor and Leela witness a macabre murder by some Chinese. Events lead the Doctor to a theater where he discovers Magnus Greel, a hideously deformed war criminal, has been posing as the Chinese god, Weng-Chiang and using members of the Chinese Tong of the Black Scorpion to kidnap young girls from whom he needs the energy to keep his body alive. Aided by Leela's primitive instincts and pathologist Professor Litefoot (who lived in China and innocently possesses the time cabinet Greel needs to rejuvenate himself), the Doctor manages to stop Greel.

1977-78 Season

18. THE HORROR OF FANG ROCK

by Terrance Dicks (4 parts)

A Rutan scout crashlands on Earth in the sea near a lighthouse on Fang Rock. One cell of a militaristic entity, the creature wants to set up an advanced post for an invading fleet in order to have a planet in this system from which to fight their enemies, the Sontarans. The Doctor tries again to treat Leela to Victorian life, but instead of landing in Brighton, the TARDIS appears on the forbidding island. Curious about the absence of light in the tower, the Doctor finds that the lighthouse has been losing power and personnel under odd circumstances. A ship goes aground, the survivors are rescued and the shape-changing Rutan has more victims to take over in order to find out the odds against the invasion.

19. THE INVISIBLE ENEMY

by Bob Baker and Dave Martin (4 parts)

Right: The Doctor and his "police-box" headquarters, TARDIS. Below: "The Robots of Death."

A virus takes control of the shuttle crew enroute to Jupiter's moon, Titan, and begins to prepare a breeding ground for the Nucleus. The Doctor and Leela arrive in the midst of the excitement and the Doctor himself is infected and deemed a suitable host for the Nucleus. The survivors transfer to the Bi-Al Foundation, an orbiting medical station, and bio-analyst Professor Marius, along with his mechanical dog, K-9, try to help the fast-weakening Doctor. Using a section of the TARDIS controls, the Doctor has microscopic copies made of himself and Leela and they enter the Doctor's body to combat the living organism. Cured, the Doctor finds an antidote. But he drops it before they can unleash it on Titan's breeding grounds and the Doctor is forced to destroy the Moonbase. A grateful Professor Marius allow K-9 to go off with the Doctor and Leela.

20. THE IMAGE OF THE FENDAHL

by Chris Boucher (4 parts)

Ordained thousand of years ago, the Fendahl Core is manifested in Thea and the creature sets about destroying anyone in its path. Landing in the midst of what appears to be a classic horror-story setting, the Doctor and his companion, Leela, have to stop the Fendahl from realizing its full power.

21. THE SUNMAKERS

by Robert Holmes (4 parts)

The colonists of Jupiter work for The Company, which controls the output of the Megropolis. The Doctor and Leela fall into the hands of rebels who live in unused tunnels beneath the city. Winning the hostile rebels over, the Doctor discovers that a pacifying gas has been injected into the city's air to keep the workers happy. Once this has been turned off, the rebellion begins. The controller of The Company is revealed as a Saurian, a parasitic being that roams through space seeking races to enslave.

22. UNDERWORLD

by Bob Baker and Dave Martin (4 parts)

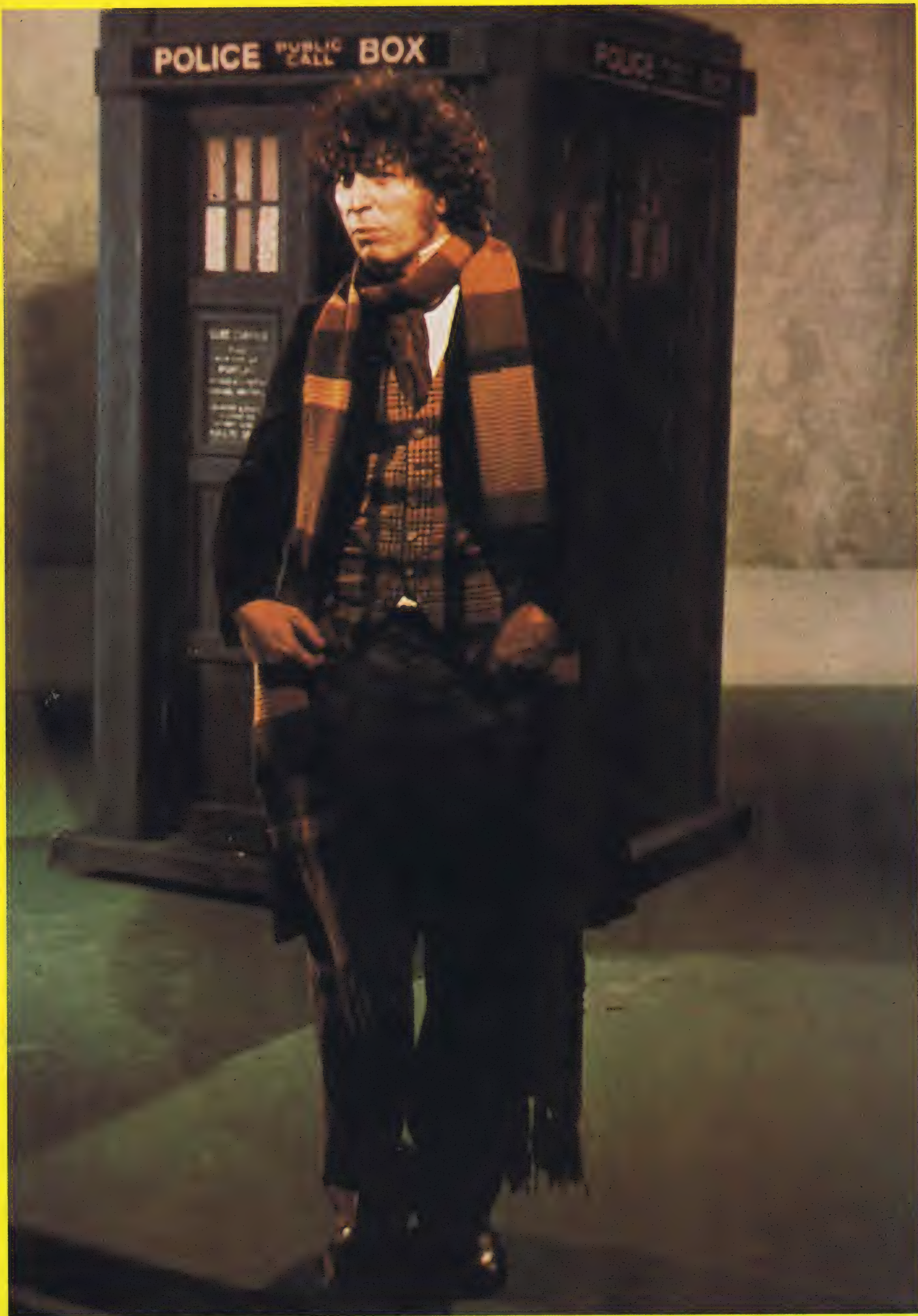
Arriving on a Minyan spaceship in search of their lost race-banks carried on vessel P7E, the Doctor and Leela find that the ship's hull is increasing in thickness and a planet is being formed around them. Another new planet reveals the lost race-banks are in the hands of The Oracle, a megalomaniacal computer, who tries to prevent the Minyans from releasing their descendants from a drone-like slave existence, and the Doctor and Leela help the Minyans to free their people.

23. THE INVASION OF TIME

by David Agnew (6 parts)

The Doctor returns to Gallifrey years after the assassination of the president. He is acting strangely and being monitored by the alien Vardans as though he is working for them. As the Gallifreyan guards are roused, the Vardan Fleet invades, only to be followed by the Sontarans. The Doctor tries to protect Gallifrey by using the TARDIS, but a Time Lord called Kelner thwarts the plan and the Doctor flees into the interior of the time machine. He finally has to build a Demat Gun to repel the Sontaran warriors. Leela falls in love with one of the guards and decides to stay behind. ★







Gort and Klaatu land in Washington on a mission of peace. Humanity overreacts, except for a few individuals like concerned scientist Sam Jaffe (right).



RETROSPECTIVE

Two and a half decades after the filming of this classic alien encounter, director Robert Wise recalls the behind-the-scenes story.

Saucer consciousness is once again spreading across the land and, whether you credit the current resurgence of UFO sightings to an increase in national awareness or to imagination, there's little doubt that a major influence on the UFO flap has been *Close Encounters of the Third Kind*, with its encouraging reminder to "Watch the Skies." The last great saucer era, the 1950s, was also marked by the appearance of a good many saucer films—and one of the earliest and the finest was *The Day the Earth Stood Still*.

Released by 20th Century-Fox in 1951, the movie was based on Harry Bates' story, "Farewell to the Master," with a first-draft screenplay of the same name completed by Edmund H. North on November 28, 1950. The 146-page work by North was destined to be rewritten several times before it emerged in final form. On February 21, 1951, the studio gave the go-ahead to North's 117-page revised script.

The storyline of North's final version takes some liberties with the original story (wherein the robot was the real "master") but manages to offer both a strong science-fiction theme and a powerful anti-war statement. Klaatu (Michael Rennie), the ambassador from the stars, is a polished and articulate humanoid alien with a quiet, intellectual manner. Klaatu's saucer lands in the center of Washington, D.C., where it is guarded by the robot protector/companion, Gort (Lock Martin). Upon arrival, Klaatu delivers a message of peace that brings with it a warning and an ultimatum to the governments of Earth.

THE DAY THE EARTH STOOD STILL

By AL TAYLOR



Michael Rennie dons Klaatu's helmet. His portrayal of a benevolent alien was a first in SF films and sparked a trend.

Klaatu's Message

Either the nations of Earth shall abandon all atomic testing, announces Klaatu, or the planet will be destroyed in order to save the rest of the Universe. In order to demonstrate his awesome power to a world community of scientists led by the distinguished Dr. Barnhardt (Sam Jaffe), Klaatu neutralizes all electric power, worldwide, for 30 minutes, except what is needed to keep airplanes in flight and to maintain hospitals. The scientists are suitably impressed. As they gather to discuss the terms of the message, Klaatu, under the careful scrutiny of the FBI, ventures forth to learn what he can of the ways and the inhabitants of the planet Earth.

With the aid of terrestrial friends, the widowed Helen Benson (Patricia Neal) and her son Bobby (Billy Gray), Klaatu reaches a new level of awareness of his mission. He learns that few people of Earth have any love of war; it is the game of a few men, who force it on all. In the meantime, these same "few men"—the power brokers of the military—draw their own conclusions about the visitor from the stars, deciding that he is a madman and a threat. On his way to meet the gathered scientists, Klaatu encounters the militia and is mortally wounded.

The robot Gort, programmed to carry out the destruction of Earth upon the failure of the peace mission, is only stopped from his rampage by the bravery of Helen Benson. Approaching the ominous 12-foot creature, she haltingly speaks the words that had been taught to her by the dying ambassador: "*Klaatu barada nikto.*"

Gort registers the command and goes to retrieve his master's body. While the crowd and the authorities gather around the spacecraft, all are awed as Klaatu, resurrected, comes forth. (The following is excerpted from the shooting script):

Robert Wise: "None of us had ever heard of Michael Rennie—we didn't even know of his existence. (Darryl) Zanuck encouraged us to see him to consider him for the part of Klaatu. . . I don't believe we even gave him a screen test for the part. He gave the film a whole new dimension."

MED. CLOSE SHOT—KLAATU

He is a figure of immense dignity in his impressive other-world tunic. He stares with even defiance at the armed soldiers, as though holding them off by sheer weight of his personality. He turns to look out at the audience, which is held spellbound. Then, after a breathless moment, he speaks.

KLAATU

(straightforwardly, with almost stern authority)

I am leaving soon and you will forgive me if I speak bluntly.

(he pauses, studying the faces)

The Universe grows smaller every day—and the threat of aggression by any group—anywhere—can no longer be tolerated.

MED. CLOSE SHOT—IN AUDIENCE

Three of the delegates, listening intently. (These three are from Russia, India and France.)

KLAATU'S VOICE

(Over scene)

There must be security for **all**—or no one is secure. . . . This does not mean giving up any freedom except the freedom to act irresponsibly.

CLOSE SHOT—A DELEGATE

He is an American.

KLAATU'S VOICE

(Over scene)

Your ancestors knew this when they made laws to govern themselves—and hired policemen to enforce them.

CLOSE SHOT—KLAATU

KLAATU

We of the other planets have long accepted this principle. We have an organization for the mutual protection of all planets—and for the complete elimination of aggression. A sort of United Nations on the planetary level. . . . The test of any such higher authority, of course, is the police force that supports it. For **our** policeman, we created a race of robots—

(indicating Gort)

Their function is to patrol the planets—in spaceships like this one—and preserve the peace. In matters of aggression we have given them absolute power over us.

MED. CLOSE SHOT—GORT

Emphasizing his great size and inscrutable expression. The normal blinking of his piercing eyes as he gazes imperturbably at the audience is his only movement.

KLAATU'S VOICE

(Over scene)

At the first sign of violence they act **automatically** against the aggressor. And the penalty for provoking their action is too terrible to risk.

CLOSE SHOT—KLAATU

KLAATU

The result is that we live in peace, without arms or armies, secure in the knowledge that we are free from aggression and war—free to pursue more profitable enterprises.

(after a pause)

We do not pretend to have achieved perfection—but we do have a system—and it **works**.

(with straightforward candor)

I came here to give you the facts. It is no concern of ours how you run your own planet—but if you threaten to **extend** your violence, this Earth of yours will be reduced to a burned-out cinder.

QUICK REACTION CUTS

Four delegates, reflecting their stark terror and bewilderedness. And a cut of the Colonel and the soldier, impressed and held by what Klaatu is saying.

MED. CLOSE SHOT—KLAATU

CAMERA MOVES IN SLOWLY as he concludes quietly, incisively.

KLAATU

Your choice is simple. Join us and live in peace. Or pursue your present course—and face obliteration.

(after a pause)

We will be waiting for your answer. The decision rests with **you**.

Wise's Method

In a few quiet moments away from his duties on the set of *Star Trek—The Motion Picture*, *Earth's* director, Robert Wise, fondly recalls the behind-the-scenes story of the SF film classic.

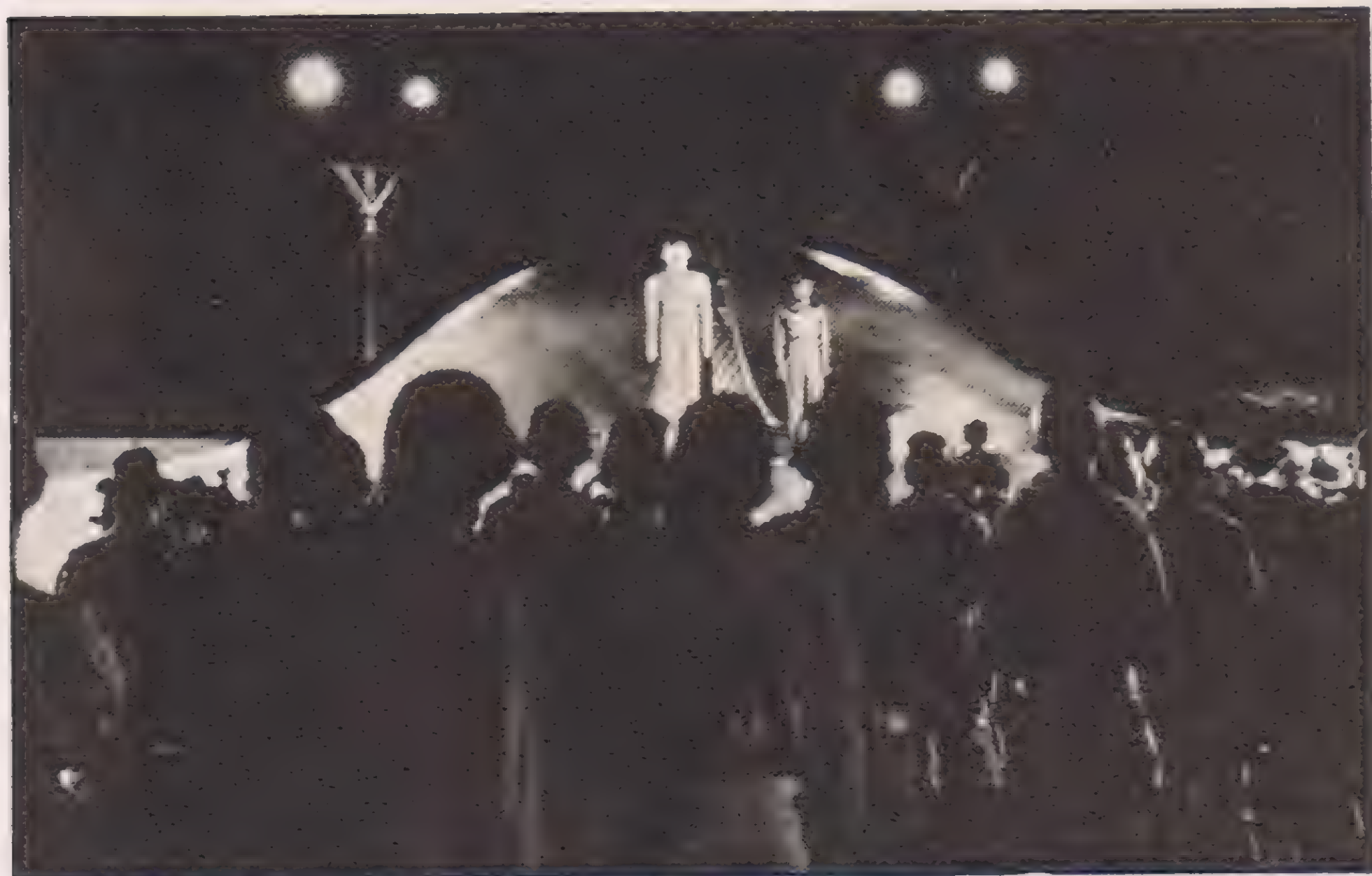
"I chose to do *The Day the Earth Stood Still* because I was quite fascinated by the story itself. I liked very much the prospect of a science-fiction film that was Earth-bound," recalls Wise. "I feel that Michael Rennie was a very good break for us. When we first started working on the film—we meaning Julian Blaustein, the producer, Eddie North, the screenwriter and myself as director—we all agreed right from the beginning that the ideal Klaatu would be Claude Rains. But as it turned out, Rains was committed to a play in New York and wasn't available to us. So, back to the drawing board.

"Darryl Zanuck telephoned and told us he had recently been in London and had seen either a play or a film that Michael Rennie was in. Zanuck was extremely impressed with him, so taken, in fact, with his talent and potential that he had signed him to a contract and brought him over to the U.S. None of us had ever heard of Michael Rennie—we didn't even know of his existence. Zanuck encouraged us to see him to consider him for the part of Klaatu. He felt Rennie might be the unique, different face, unknown to the general filmgoing public, and likely therefore to be more believable and effective in the role. We did meet with Rennie and were all quite taken by him—knew he was right for the part of Klaatu. I don't believe we even gave him a screen test for the part. His contribution gave the film a whole new dimension."

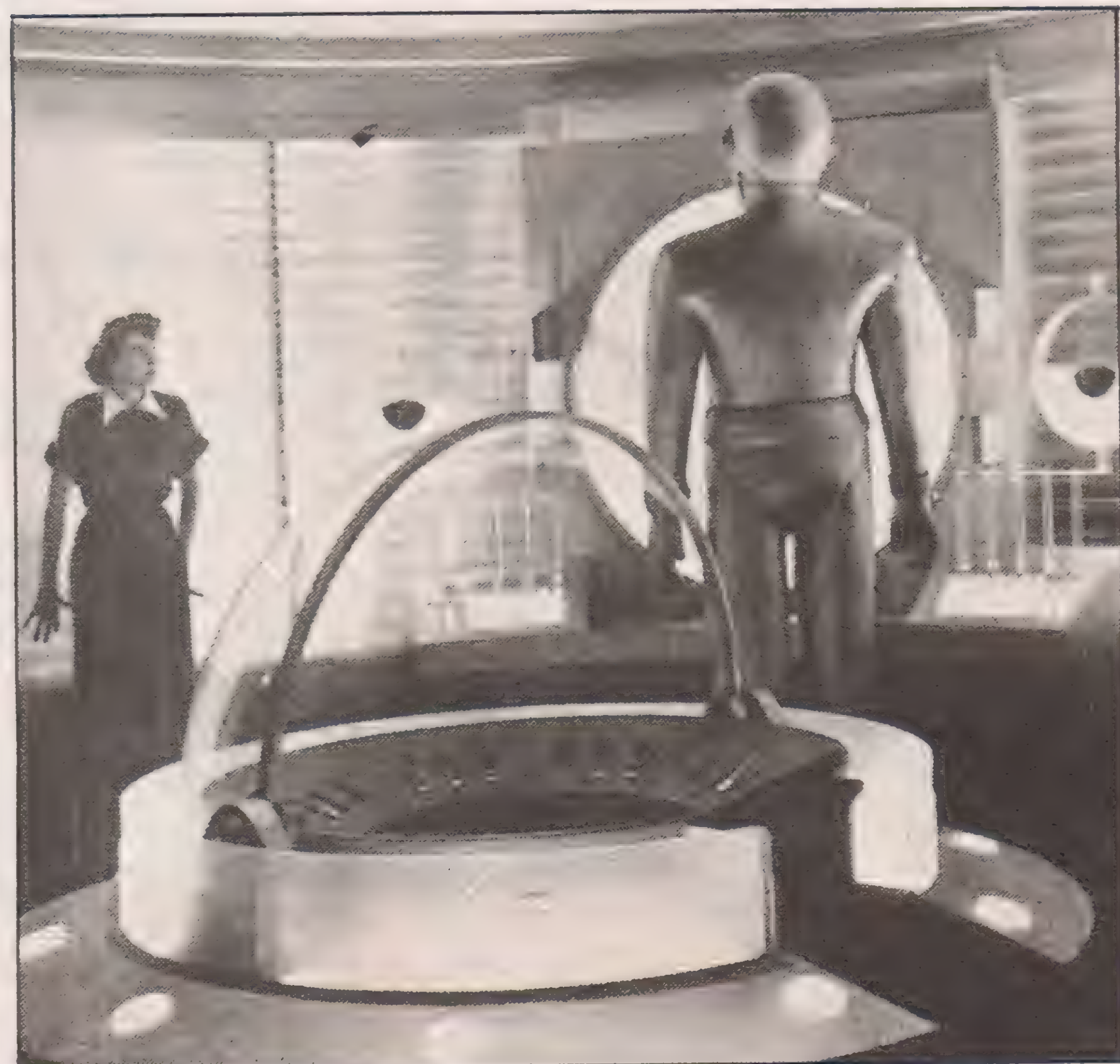
Speaking of dimensions, another casting problem was presented by the role of Gort,

the giant robot policeman. Says Wise: "In 1950-51, when we made the film, there had not yet arrived this current generation of 7'2" basketball players. To find a giant in those days was difficult at best—certainly around the movie industry no such thing existed. We decided while in pre-production that the only way we could make the robot work would be a suit of some kind, around a man who would carry out the movements and motivation required by the character of Gort. As we searched for a solution, someone recalled that in those days there was a giant man employed as a doorman at the Grauman's Chinese Theater on Hollywood Boulevard—Lock Martin. Lock was about seven feet tall, maybe a little over, so we approached him with the idea of being our man in the suit and he agreed, with some coaxing, to play Gort."

The budget was set at about \$1,200,000. After months of preproduction, Wise, his



Above: Klaatu delivers his ultimatum to the human race before departing—put your planetary house in order or suffer the consequences. Below: Gort's dramatic rescue of the critically injured Klaatu from a local police station. Right: actors and film crew set up for shooting Klaatu's final speech. Bottom right: Patricia Neal watches as Gort prepares.



cast and crew were ready to start putting it all together. "The second unit crew shot all the footage in Washington, D.C. I knew I couldn't do it myself, so I scouted all the locations, picked out all the setups with the second unit director, discussed in full how I wanted them shot and, while in Washington, met with the National Guard (who played the Army). They gave us their full cooperation. All this went on just prior to shooting. The second unit director shot all the footage we required with tied-down cameras—the spacecraft coming down the Washington Mall, over the Washington Monument, and finally settling in—all those shots were later added to the footage by optical printing, animated traveling mattes and other special-effects wizardry."

Wise explains. "The spacecraft and all other sets required for the film were constructed on what was then the back lot at 20th Century-Fox. That part of the back lot no longer exists, the giant buildings of Century City are there now. But in the early 50s there was extensive space back in that area, nice green lawns, and we were able to duplicate a section of the Washington Mall to shoot all the scenes of the spacecraft and construct all the sets required.

"The spacecraft and Gort were designed by Lyle Wheeler and Addison Hehr, art directors at Fox. The saucer measured 350 feet in circumference, stood 25 feet high and cost about \$100,000 to build. The spacecraft actually consisted of a wooden framework, wire, plaster of paris and silver paint. Inside, it was hollow, except for two panes of plastic erected just inside the opening of the dome to give the illusion of a complicated interior. The only solid part was the ramp which folded out from the craft. Since this had to withstand the weight of the actors, it was built on a metal framework and covered with sheet metal."

When asked what he considered some of the most effective moments in the film, Wise replies, "Scenes with Gort's all-powerful ray—the initial impact of Gort's ray melting the guns—although at the time we didn't realize how effective it would be. You see, I just filmed a scene with a soldier and a gun in his hand, stopped the camera and filmed again with the gun removed, so the special-effects team, using optical printing, came into play to pull off the magic.

"Another scene that comes to mind is that of the saucer melting open to extend a ramp prior to Klaatu's emergence. Because the saucer shows no seams it has a very dramatic effect. This was achieved by sealing the slits in the mock-up saucer with a soft plastic compound, then coating the plasticized seams with silver paint. This left the seams invisible until the three stage hands hidden in the saucer pushed open the dome from within and extended the ramp."



An unidentified studio public-relations man positions Patricia Neal in Gort's arms for a publicity still-picture session. Note the brace under Neal, used to support her during this shooting—and the movie as well.

Grappling with Gort

Every production has its share of tragic, funny and unusual stories—*The Day the Earth Stood Still* is no exception.

Some of the production's most intriguing problems centered around the creature Gort, the 12-foot robot designed to enforce interplanetary peace. "Lock could not actually pick up Pat Neal, he was not an athlete, nor very strong, despite his towering size. The suit for Gort was very convincing, and Lock could only stay inside for about three quarters of an hour. A point of interest that is not common knowledge is that Gort's suit had to have a way to get in, and we had to shoot Gort both front and back, so we used *two* rubber suits that Lock worked in. One had the zipper up the front, so we shot from the rear, while the other had a zipper up the back, and we used that for straight-on shots.

"So I had to plan my shots because it took Lock at least an hour to get in and out of the two suits. For Lock, as Gort, to pick up Pat Neal was one of the problems that called upon all of our ingenuity. Lock couldn't do it alone. He barely could manage to walk a straight line in that foam rubber suit. In one scene, Gort had to pick up Pat Neal and carry her onto the spaceship. It was that night sequence, where she comes to deliver the message from Klaatu. If you've seen the film often enough, you

The Day the Earth Stood Still

Cast & Credits

Released by 20th Century-Fox. 1951. 92 minutes. Produced by Julian Blaustein. Directed by Robert Wise. Screenplay by Edmund H. North based on the story "Farewell to the Master" by Harry Bates. Music by Bernard Herrmann. Photographic direction by Leo Tover, A.S.C. Art direction by Lyle Wheeler and Addison Hehr. Set decorations by Thomas Little and Claude Carpenter. Klaatu's costume designed by Perkins Bailes. Wardrobe direction by Charles Le Maire. Costumes designed by Travilla. Edited by William Reynolds, A.C.E. Makeup by Ben Nye. Special photographic effects by Fred Sersen, L.B. Abbott and Ray Kellogg. Sound by Arthur H. Kirchbach and Harry M. Leonard.

Klaatu	Michael Rennie
Helen Benson	Patricia Neal
Tom Stevens	Hugh Marlowe
Dr. Barnhardt	Sam Jaffe
Bobby Benson	Billy Gray
Gort	Lock Martin
Mrs. Barley	Frances Bavier
Drew Pearson	Himself
Gabriel Heatter	Himself
H. V. Kaltenborn	Himself
Elmer Davis	Himself

realize how we shot it, and I'll tell you why we shot it that way. Pat had backed up into a corner of the fence near the saucer. The gate was opened and then the fence continued. In order to make the scene work, I had Gort, with a pan shot, go toward the open gate and disappear behind it, to where Pat was. When he was completely out of view I stopped the cameras and, without moving him, held the cameras right there. We then brought in a large crane, then hooked its wire onto a belt, placed the belt around Pat Neal, lifted her up on the wire and placed her in the arms of Gort. We then turned him around so he could walk out. When this was all set up, we rehearsed several times with the arm of the crane carrying all the weight of Pat Neal in Gort's arms. Filming began in the same place I had left him when he disappeared behind the gate. As he started out, we panned the camera along with his movements. We now have the picture of Gort carrying Pat Neal, with the aid of wire and crane, out of the picture frame. I carried that as far as I could, then we cut. I then made a low angle shot of him from the back, with his other suit on. We put a very,



Both the promotional art (above) and the cinematic poster for the film (below) portray Gort as a vicious killer-robot. Although misleading, audiences were prepared for robotic *villains*, not heroes.

very light dummy, dressed in Pat Neal's clothes, in Gort's arms, and this is what Gort is carrying up the ramp and into the spaceship."

"To be fair to Lock as Gort," Wise continues, "we constructed a life-size statue of Gort that was utilized in scenes of him standing guard in front of the ship. We couldn't expect him to stand immobile for hours for a lot of the background shots that we needed."

The shooting for *The Day the Earth Stood Still*, to Wise's best recollections, lasted seven weeks. "In those days, of course, we shot six days a week. The principle shooting I did was about 42 to 45 days, and in Washington, D.C., the second unit crew did several days, shooting both night and day."

When asked if he knew he was filming a classic, Wise replies, "No, we had a chance to make a very entertaining picture with a strong message." What about "*Klaatu barada nikto*" becoming one of the most famous phrases in film history? Wise laughs... "We had no idea about that ever happening at all." ★



SFX-TRA

Joe Viskocil drills out placements for the high explosives needed to destroy the bad guys' city in *The Shape of Things To Come*. Such force was required to blast the model apart, that pieces of it flew like shrapnel, embedding themselves in the backdrop of the studio set. Models have to be built specifically to break away properly when they are constructed, otherwise valuable studio time is wasted breaking them down

PHOTOS: CARLETON HOCHMAN

By DAVID HUTCHISON

Joe Viskocil, whose very unique work in miniature explosions will be known to STARLOG readers who have seen *Star Wars*, has been very busy in recent months. Since the STARLOG special-effects series featured him in issue #17, he has done a good deal of developmental work in explosions for *Star Trek—The Motion Picture*.

For the Canadian production of *The Shape of Things to Come* Viskocil had to destroy an entire planet. The futuristic world torn by earthquakes, its cities dissolving into exploding fury finally blasts itself in smithereens in what Viskocil calls "one of my finest explosions to date." The final fury, filmed at 360 frames per second, seems to grow and grow in a very colorful cloud of debris. Viskocil's cameraman was Bruce Hill, who also worked with him on *Buck Rogers* and *Battlestar Galactica*.

For closeups of the action on the planet's surface however, one of the model cities had to be blown apart. Unfortunately, the model was built architecturally solid instead of being rigged to break away. It would have taken at least two days to break down the model properly—two days which the producers did not have. So the model was loaded with high explosives and literally blasted apart. The sequence was filmed in Don Weed's studio, Hollywood Film Effects. ★

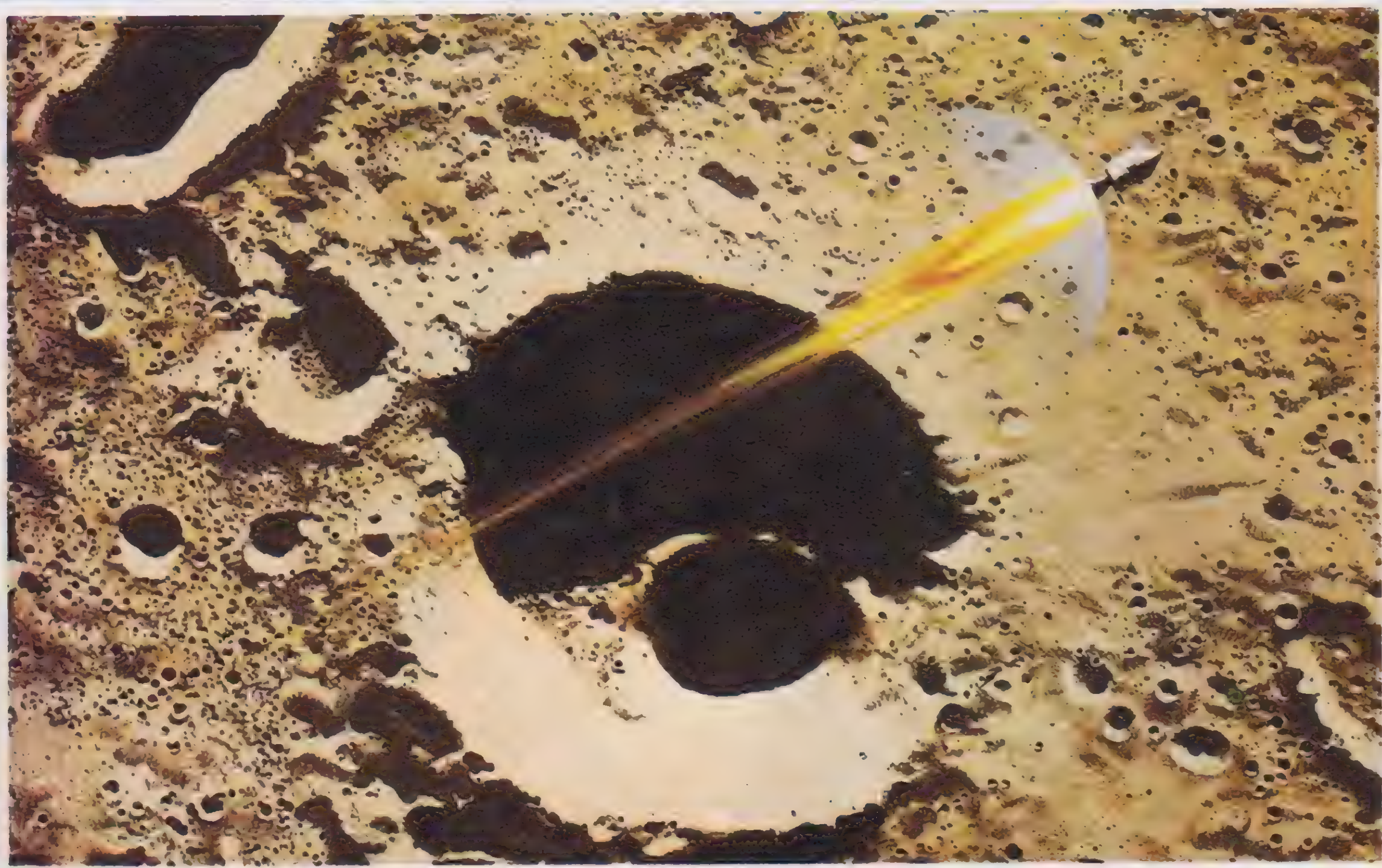
Above: Viskocil sprays down the various levels inside the model which was white plastic. The inside of the model needs to be dark so that the dark outline of the debris can be seen coming through the explosion. Left: The completed set.

Behind-the-Scenes with Joe Viskocil "The Shape of Things to Come"

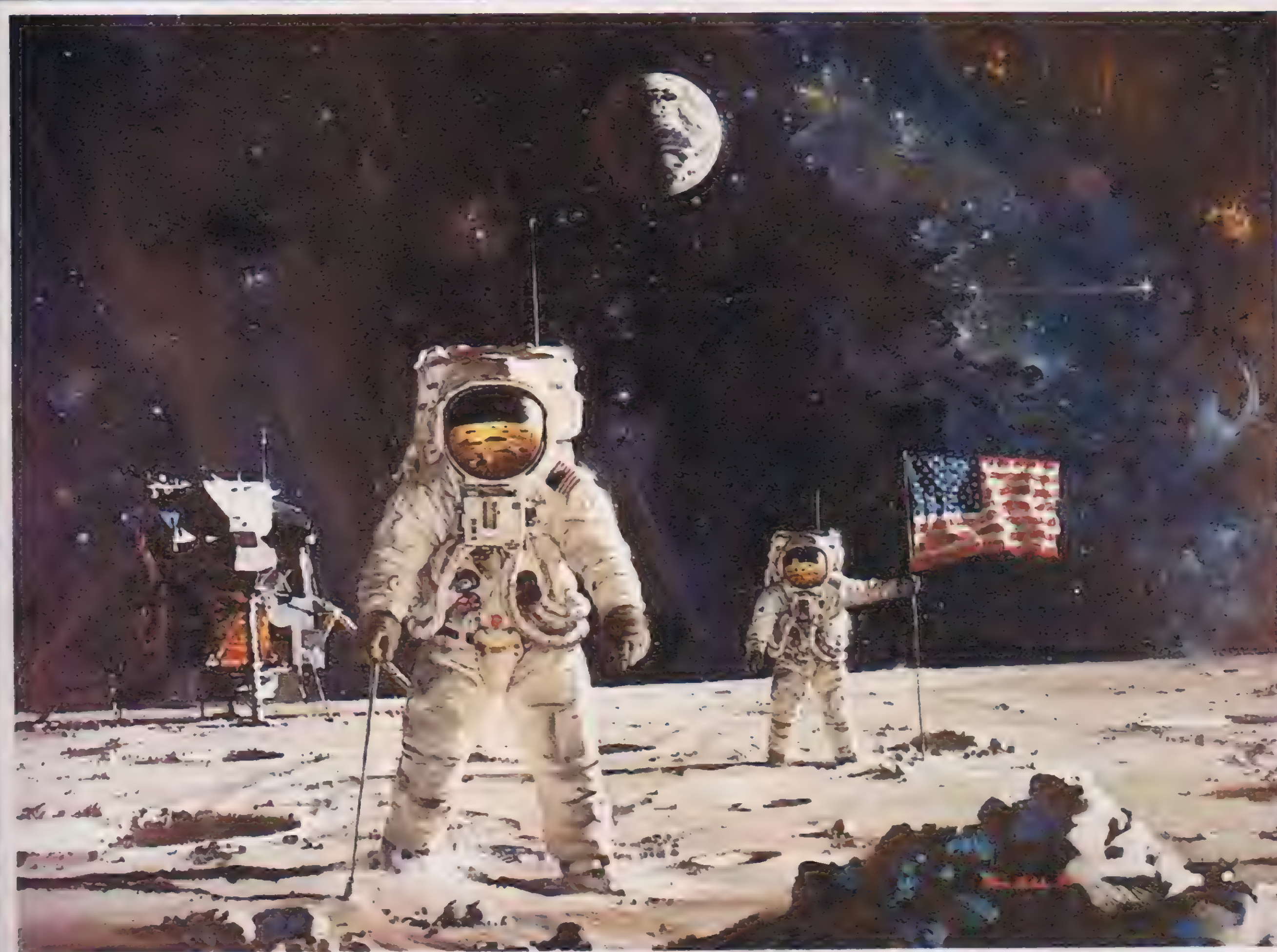


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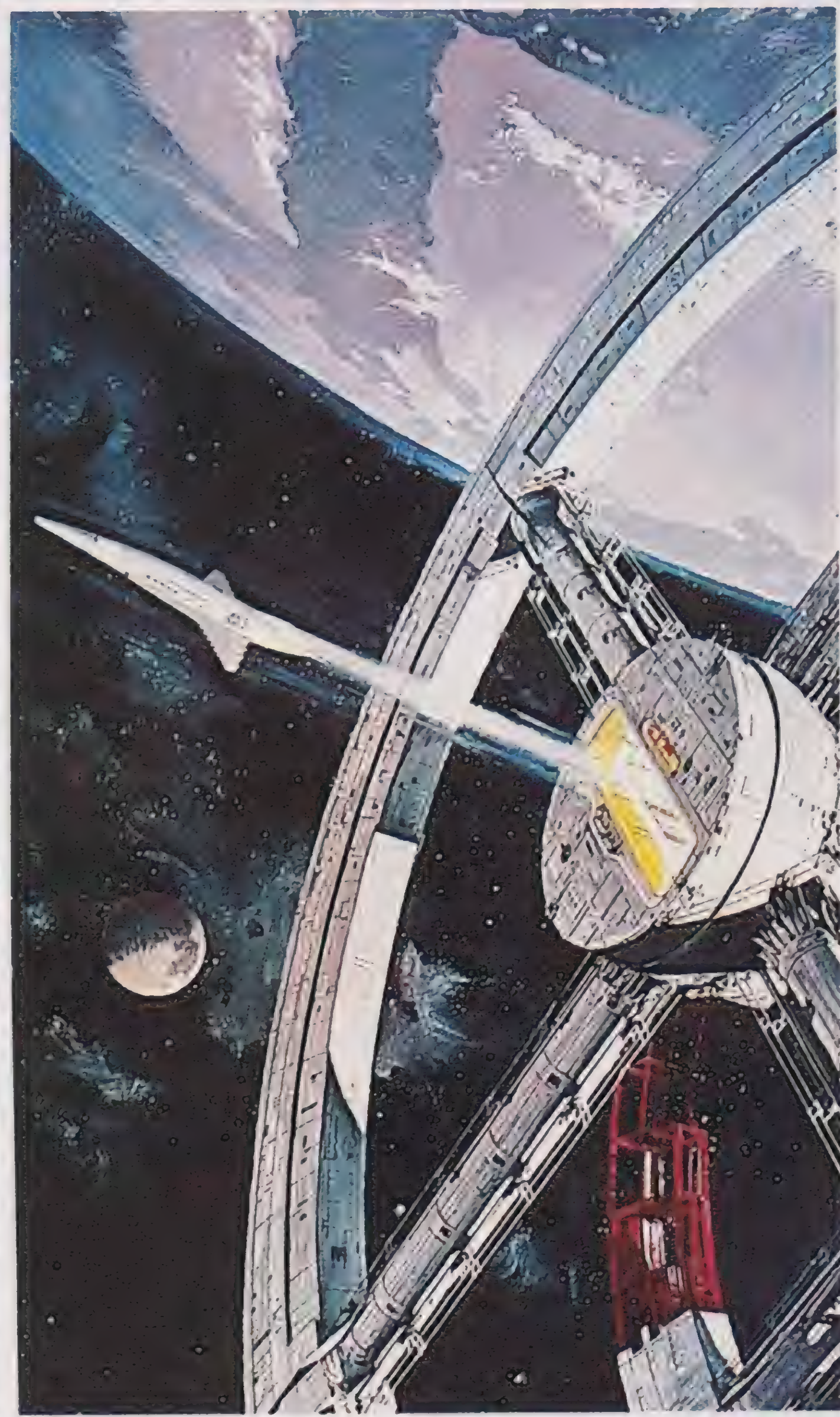
"Apollo VIII Coming Home" (NASA Collection)



"First Men On The Moon" (Private Collection)

In the future Man will use his down-to-earth technology to reach deep into the awesome infinity of outer space. Robert McCall has already been there. He has a mind that spans time and space, an eye for technical detail and the hand of a great painter. His spectacular Space Station One, created for the film "2001: A Space Odyssey," has become a collector's item and a contemporary classic. Frequently commissioned by NASA to do on-the-spot paintings of America's ventures into space, McCall is always present for important launches and splashdowns. His oil paintings have gained international acclaim reproduced as U.S. Postage Stamps, one of which was the first stamp cancelled on the Moon, and another, his most recent, commemorated the historic

Apollo-Soyuz space rendezvous. McCall's work hangs in important museums, corporate offices and private collections around the world, and he has been honored in a one-man space art show at the Smithsonian Institution. There is no question about it, Bob McCall is the premier space artist of this generation. Now offered are three gallery-quality lithographs of McCall's work. These are incredibly detailed, beautifully colored paintings of Man's greatest journeys. Each 24 x 28 inch lithograph is accompanied by a descriptive statement in the artist's own words. Each lithograph can be acquired for \$10. This limited collector's edition has been authorized by the artist and FUTURE LIFE Magazine guarantees your complete satisfaction.



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STARLOG INTERVIEW

DAVID PROWSE

By DAVID HIRSCH

When we last spoke with David Prowse (The Man Behind the Mask, STARLOG #13) Star Wars mania had reached a fever pitch and he was fighting a desperate battle for recognition as the actor who created the Darth Vader role. A year later, it appears that the battle has been won. Prowse had appeared sans mask in a number of roles, including a stint as the "Green Cross Code Man" in a popular series of British TV public announcements promoting traffic safety. He was again visible as Charles the Wrestler in the BBC television production of Shakespeare's *As You Like It*, broadcast in America by the Public Broadcasting System last February.

When the long-running TV soap opera *The Edge of Night* devised a plot involving a child-like giant who becomes involved with an evil cult, the 6' 7" actor was a natural choice for the role. While Prowse was in New York to tape his four-episode appearance in the popular daytime mystery, he graciously consented to another STARLOG interview in order to update American fans on his latest activities and on the upcoming Star Wars sequel, *The Empire Strikes Back*.

STARLOG: Do you think you've established an image for yourself as the Darth Vader?

PROWSE: Oh, yes—in fact, I'm totally identified with him now. But this is only because of all the hard work which I've put in, to drum up all this personal publicity. I'm obviously eternally grateful for all that Darth Vader is doing for me. It's made me



PHOTO: COURTESY DAVE PROWSE

Darth Vader Forever

"I think they're stuck with a situation they never bargained for. Vader has become the cult figure of the film."

into a commercial personality. Having played the part has given me status, has given me an image. Hopefully, it's going to give me financial security. They've offered me a very minute percentage on (*Empire*). A minute percentage could be a percentage of a lot of money, especially if the new movie runs up as much as the last film. If it runs up half as much, I'll be quite happy. Of course, if it goes the route of *Jaws 2* and *Omen 2* you practically end up paying the company money. They offered me a cash deal or a percentage and I opted

for the percentage, mainly because we have terrible tax problems in England and if you take the money in lump sums you could pay up to 83 percent of it in taxes... After you pay your agent and the value-added tax you could end up with nothing. I'm seriously toying with the idea of coming over here to live.

STARLOG: Do you think *Star Wars* sequels will expand the Darth Vader role?

PROWSE: Well, I think they're stuck with a situation they never bargained for. Vader has become the cult figure of the film. I did a personal appearance outside San Francisco, in Union City, where, two weeks earlier, Tony Daniels (C-3PO) attracted 1,100 people. I drew 5,000! This is really the difference between the public's acceptance of the characters. I sat down at 1 p.m. to sign autographs and didn't stop until seven o'clock.

STARLOG: We hear that they've cooked up a new villain for *The Empire Strikes Back*, who appeared in the *Star Wars* TV special.

PROWSE: Yes, he's a character called Boba Fett. I know little about it. I went to dinner with the people from Kenner Toys in L.A. and this guy turned up. The character goes around dressed up as Boba Fett, an intergalactic bounty hunter. They're promoting him prior to filming so that by the time the film comes out, people will want to see what he does. I've heard a rumor that he's going to do away with Han Solo. Or, at least, he's after Solo.

STARLOG: that would certainly solve the Luke-Leia-Han love triangle, as Lucas films announced would be done.

PROWSE: Boba Fett walks around with a sort of flame thrower in one hand and a rocket pack on his back. (20th Century-Fox is) hoping to get the guy who is going around in the Boba Fett suit to play the part in the film. I don't know how they're going to do it. They've got loads of (movie union) people to play masked characters, why use an American?

STARLOG: Is Boba Fett going to be a

They might show Vader as he really was and I may get to be seen without my mask. Of course, having played the character in a mask, if they kill me off, I can return as another character. They're talking about unmasking me in the next one, but you'll probably only see either the back of my head or my face hidden by breathing tubes.

STARLOG: And the face is disfigured?

ing the work sort of tongue-in-check, but you do it seriously on the screen. Comedy films are the most serious, because everybody's concerned about whether they're going to get their laugh.

STARLOG: The first time we spoke, *Star Wars* had still not broken in England and you said that your family regarded it as just another job. Has your new fame changed that at all?



PHOTO: © 1972 HAMMER FILMS

“I thoroughly enjoy doing screen SF. But the films that are the most fun to do are the horror films.”

major character?

PROWSE: He's going to be a very major character. He'll be my assistant.

STARLOG: What more can you tell us about the film?

PROWSE: They're going into this film a lot better off than they did with the first one. They now have all that experience with marketing and merchandising behind them. The only difference is going to be whether Irving Kirschner is a director with as much charisma and foresight as George Lucas. The difference will be in how Kirschner looks at it and how Lucas looked at it. I've not met Kirschner, as yet. I'll be seeing him when I get back to England. I've not seen a copy of the script. They said they might be sending me some dialogue, but that that was all they had. Also, I might be getting together with the stunt director. Otherwise, that's all I've heard. I've not signed any contracts yet — nobody has.

STARLOG: Have they signed you up for any of the future *Star Wars* sequels?

PROWSE: They've offered me *Star Wars II* and *III*. As you probably know, *Star Wars I, II* and *III* are actually the fourth, fifth and sixth in the Empire's chronology. And then they're going back to do the first three. I'll do the fifth and sixth, but I'll probably miss the first because they'll be going back in Empire history. Then I'll likely do the second and third. So I could be *Star Warsing* for the next... 10 years?

STARLOG: Will the first film show us the young Darth Vader?

PROWSE: No, I think two and three will.

PROWSE: Yes.

STARLOG: Do you enjoy doing science-fiction films?

PROWSE: Yes, I do, though I'm not a great lover of science fiction, to be honest. I can't seem to get into written SF. But I quite like the SF films and television.

STARLOG: Do you find them more fun to work on than regular films and television?

PROWSE: I thoroughly enjoy doing screen SF. The *Space: 1999* episode ("The Beta Cloud") was great for me to do. But the films that are the *most* fun to do are the horror films, because everyone has a laugh and a joke all the way through, approach-

PROWSE: It's still like that. I have a family that's very down-to-earth. They're not the slightest bit interested in show business. I find it a bit of a problem now because my life is becoming more show business oriented. I have three kids; a boy of 13, a boy of 11 and a girl of eight, and they don't seem to be affected by anything I do. For instance, their school asked me to go and do the Green Cross Code: "First find a safe place to cross, stand near the curb, not on the edge, look all around for traffic and if traffic is coming let it pass. And if there is no traffic coming walk straight across the road, and look and listen as you go — now that is the Green



PHOTO: COURTESY DAVE PROWSE

Chumming with Peter Cushing and Mark Hamill on the *Star Wars* set. Above: Prowse appears as *The Monster from Hell* in the last of Terence Fisher's *Frankenstein* films.

Cross Code."

I perform an hour's act around it. The kids had never seen me perform this and it was interesting to see my own kids watching me perform, sitting there all proud, but the funny thing is that *Star Wars* hasn't affected them even in the slightest. They don't seem to find much interest in film and television work. If I'm on television, for instance, and I can't get home to watch, I will ring up afterward and ask, "Did you watch?" And they'll say, "Ah, what rubbish!" I don't get any compliments at home at all. We have a fellow down the end of my road who runs a pump factory. He buys old pumps, dismantles them, reconditions and resells them. Now, for my boys to be invited to this factory and dismantle a pump is like the end of the world. If I turned 'round to them and said, "Look, we're doing *Star Wars*. Would you like to come down to the studio and see all the spaceships and special effects?" They'd say, "Oh, no. Can't be bothered." Because of *Star Wars* and the Green Cross Code television announcements, wherever I go in England I'm recognized. I love it when people come up and ask for my autograph. I'm probably one of the biggest hams you've ever seen, but my wife. . . . If we're going to dinner, for instance, and the waiter comes up to me and says, "Excuse me, are you — — —" and I say, "Yes, I am," and he asks for an autograph and then people come over from the next table. Before long I'm signing autographs for everyone in the restaurant. My wife sits beside me and says, "I am *not* coming out with you again. This is an intrusion on our privacy." So I have all kinds of problems like that.

At one point we were very worried because my children seemed to be attracting friends who were attracted to them because I was their father, but that's sorted

"They offered me *Star Wars II* and *III*. . . and *V* and *VI*. . . I could be *Star Warsing* for the next. . . 10 years?"

itself out and they now have a nice selection of friends.

STARLOG: The last we heard, you were up for parts in two major films. What's been happening with those?

PROWSE: Well, *Flash Gordon* is in the preproduction stage and I understand that Nick Roeg* is going to direct. I think that if it does come up, it will coincide with my work on *Star Wars II*, so that one's up a gumtree. The other one is *Thongor*. The



PHOTO: © 1979 IAN COOK

British TV viewers now see Prowse's face regularly—above, as the Green Cross Code Man, below, as Charles the Wrestler in PBS's *As You Like It*.



situation there is that I had been in touch with Milton Subotsky, the former head of Amicus Productions, now with Sword and Sorcery Productions. Unfortunately, I've been unable to contact him since. I did get through to his assistant, Andy Dinely. Now, Andy and I fell afoul of each other on a previous production. I was supposed to do *Sinbad and the Eye of the Tiger* — the parts that Peter Mayhew did. Because I was holding out for more money, they

eventually went off and got Peter. I've really had nothing to do with Andy Dinely ever since. When I got through to Sword and Sorcery, there was Andy Dinely on the phone. He said that they were going to do *Thongor* as the all-American hero with a young American star. They were going to give him a muscular sidekick, though. That wasn't the original conception. The latest is that Dinely is no longer working with Milton, and that Milton is working on the story again. Whether he'll go back to the original concept is something I have to check out when I get back. Meanwhile, I'll be concentrating on *The Empire Strikes Back*.

STARLOG: We understand there are some last-minute changes in the sound-stage arrangements.

PROWSE: Only one stage was changed. That's the one where Stanley Kubrick had the big fire (see **STARLOG** #22, "Log Entries"), but that won't affect me at all. I'll be starting March 19 at EMI Elstree Studios. I'm looking quite forward to it.

STARLOG: So are we. May the Force be

with you.

PROWSE: Most definitely! ★

STARLOG readers can get full information on the Dave Prowse Fan Club by writing to Pat Riddick, 1760 South Vallejo, Denver, Colorado 80223.

* Shortly after this interview, it was announced that executive producer Dino de Laurentiis had signed Mike Hodges, a relatively unknown director of British films and television, to direct the *Flash Gordon* remake.

Blacks in Science Fiction Film

By DOUGLAS L. CREPEAU

"I don't like movies what don't have no niggers in them. I went to see a movie of the future called Logan's Run. . . . Ain't no niggers in it. Well, white folks ain't plannin' for us to be here."

*Richard Pryor
from Bicentennial Nigger 1976*

For a genre supposedly concerned with bettering the future, science fiction in film and on TV has done very little to promote the equality of the races in their visions of tomorrow.

I wouldn't know about the niggers, Richard, but if you missed the two blacks in *Logan's Run* (MGM 1976) it was understandable. The one with the speaking role is Roscoe Lee Browne, but it's kind of hard to recognize him under the metallic plating of Box, the cyborg-cum-robot of the ice caves. The other is an extra in the scene where the young refugees from the exploding City of Domes confront the old man. If you looked at least as close as the Star Trekkies, who spotted one of their number giving the Vulcan salute in this scene, you would have seen him.

Actually, you would suspect blacks to be overrepresented in science-fiction movies since SF films are supposedly less subject to the constraints of form and claim to represent the most creative and liberal thought in the industry. The truth is that they are likely to be just as prejudiced or as liberal as their creators, depending also on what these creators believe is acceptable to the mass audience who must pay the price of admission. Producers are usually less than courageous when their backers' whims or the potential for box-office receipts are involved.

Doug Crepeau is the president of Science Fiction Consultants, based in Hollywood.

Harry Belafonte in the 1958 shocker, *The World, The Flesh and the Devil*. He is working in a mine when the world dies.

What follows is a chronological compilation of science-fiction movies that have included black stars and/or extras. Sometimes their roles have been credited, sometimes they have not.

Perhaps the earliest example of a black character in an SF movie is found in the 1925 version of the Arthur Conan Doyle (creator of Sherlock Holmes) classic *The Lost World* (First National), filmed with the solid model animation magic of Willis O'Brien.

The plot involves an expedition led by Professor Challenger to a plateau in the Amazon rainforest of South America where dinosaurs of the Mesozoic Age still live.

The following are excerpts from the original script. (Since the movie is silent, the dialogue was flashed on the screen in printed form.)

At the river's edge are five substantial dugouts being loaded by several lazy Indians and half-breeds under the direction of Zambom, a good-natured Negro giant as lazy, but less stolid than the Indians in his charge.

The bearers are nearly all half or quarterbreeds . . . mongrel mixtures of all shades and colors. Gomez, the second man, is a cross between Indian and Portuguese and is the most treacherous of the lot . . . a villainous-looking fellow, almost white, who is cursed with enough education to make him a malcontent and to give him an unfortunate influence over the other paddlers and bearers . . . stark naked degenerate Indians.

Of course Gomez takes off with the Indians and maroons the party.

By scene 339, the "M" has been dropped to give us Zambo and the script typist types a "Z" over the "S" after she mistakenly wrote "Sambo."



PHOTO: © 1978 WARNER BROS.

O.J. Simpson as one of the three *Capricorn One* astronauts. Though one of the main characters, his part is small. Another "token" appearance? Seems so.

They hear the drums of the Cucuma Indians.

Scene 363—Closeup of Zambo—the big Negro as he rolls his eyes, showing the whites . . . asks:

"Say, Boss, Dis you all say . . . Cannibules?"

Reply by Roxton, "I said cannibals, Zambo. But I'm told they always prefer . . . white meat!"

Closeup of Zambo as he digests Roxton's remark. Then a relieved smile slowly spreads across his face as he replies:

"I sho' am glad to hear you speak dem words, Boss!"

In case you are wondering where they found a black man to play the part of Zambo, wonder no further. Zambo was played by a white man in blackface. His name was Jules Cowles. Casting of such "stand-ins" was a common practice at the time.

The next two SF moves to include black characters were also Willis O'Brien animation epics: *King Kong* (RKO 1933) and *Son of Kong* (RKO 1934). The same actor, Noble Johnson (a real black this time), received screen credit in both for his portrayal of the cannibal chief of Skull Island. There are numerous black extras in both movies to portray the tribe. Also present in *King Kong* is Rex Ingrahm who had previously appeared in the first *Tarzan of the Apes* (NFCA 1917) with Elmo Lincoln, the first movie Tarzan.

Possibly one of the most racist SF movies ever made is *The Lost City* (Super Serial Prods-Regal 1935), a 12-part serial released as a feature called *City of Lost Men*. The white hero tracks a mad scientist and his megalomaniac mentor to darkest Africa

In *Conquest of the Planet of the Apes*, several black extras portray officers. The apes themselves were not cast by racial background.



PHOTO: © 1972 20TH CENTURY FOX



PHOTO © 1979 PARAMOUNT

Nichelle Nichols as Lt. Uhura. Race problems didn't exist in *Trek's* 23rd century, but sexual discrimination was apparent.

Blacks in SF TV

Blacks have had a moderate amount of exposure in science-fiction shows in the past 15 years. The following is a year-by-year list of the more notable roles. In its three years as a regular series, Star Trek featured many black actors, including crewmember Lt. Uhura, and so the show is listed separately.

'64-65 *The Outer Limits*—"The Inheritors" features Ivan Dixon.

'67-68 *The Invaders*—In "The Vice," the black actors are Raymond St. Jacques, Roscoe Lee Browne and Janet MacLachlin.

'69-70 *Land of the Giants*—Regular Dan Erikson, pilot of the *Spindrift*, is played by Dan Marshall. The episode "Giants and All the Jazz" stars Sugar Ray Robinson.

'69-70 *UFO*—Harry Baird plays Moonbase interceptor astronaut Mark Bradley and Dolores Mantez plays Nina Barry.

'71 *Earth II*—Hari Rhodes as the doctor.

'73 *Genesis II*—Percy Rodriguez stars.

'74 *Stranger Within*—An unidentified black woman is shown with a human/alien child.

'75 *Search for the Gods*—Raymond St. Jacques stars.

'75 *The UFO Incident*—Barney Hill is played by James Earl Jones.

'75-77 *Space: 1999*—Clifton Jones plays computer pro David Kano, Anton Phillips plays Dr. Bob Mathias, Jeffrey Kissoon is Dr. Ben Vincent and Alibe Parsons plays Alibe.

'76 *Future Cop*—John Amos plays a cop. The show was re-released in March 1978 as the *Cops and Robin*; Amos is a supervisor. (Both versions are being sued by Harlan Ellison and Ben Bova for violating the copyright of *Brillo*.)

'77 *Logan's Run*—The episode "Man Out of Time" features an unidentified black woman as a lab technician. In "Carousel," Diane, is played by Roseanne Keaton. Several black extras are seen in "City of Domes." In "Turnabout," Harry Rhodes plays Samuel.

'77 *Man from Atlantis*—The regular character Jomo, a sub

crewman, is played by Richard Williams. In the episode "Giant," basketball star Kareem Abdul Jabbar is in the role of Thark.

'78 *Project UFO*—There is a semi-regular black secretary named Libby, though she is unidentified in the credits. Other blacks who have appeared on the series include Aldine King, Bill Overton, Rod Perry, Douglas Johnston, Kim Hamilton, D. White and Vince Edwards.

'78 *Quark*—A black woman plays the role of Estrow.

'78 *Battlestar Galactica*—Lt. Boomer is portrayed by Herbert Jefferson Jr.; Col. Tigh is played by Terry Carter. Black women Viper pilots include Gay Thomas, Sheila DeWindt and Millicent Crisp. In the initial three-part telecast, The Android Sisters (originally dubbed The Space Supremes) are played by Patty Brooks, Myrna Matthews and Stephanie Spruill. (Note: A multi-armed black drummer seen in some promotion artwork, was never in the show.)

'78 *Jason of Star Command*—Roseanne Keaton is a regular.

Blacks in "Star Trek"

Nichelle Nichols, as Lt. Uhura, is a regular.

"Man Trap"—Crewman (the salt vampire in alternate form) Vince Howard.

"Where No Man Has Gone Before"—Lt. Aldon, the communication officer in the pilot episode, is played by Lloyd Haines.

"Galileo Seven"—Lt. Boma is portrayed by Don Marshall.

"Court Martial"—Commodore Stone is Percy Rodriguez.

"The Alternative Factor"—Carlene Masters is played by Janet MacLachlin.

"A Private Little War"—Dr. M'Benga (specialist in Vulcan medicine) is played by Booker Bradshaw.

"By Any Other Name"—Lt. Shea (in landing party) is Carl Byrd.

"The Ultimate Computer"—Dr. Daystrom (Nomad's creator) is William Marshall.

"And the Children Shall Lead"—Don (one of the kids) is played by Mark Robert Brown.

"The Cloud Minders"—Anka (guard) is played by Fred William's son.

where they are planning to conquer the world with an army of mindless black giant zombies represented by the prototype, Hugo (Sam Baker). Jerry Frank is the black henchman Appolyn who later helps the good guys. The mad scientist has one more horror for the white heroes who must protect white society. It is a machine that *turns black men into white men*. To prove the threat of the device, he has experimentally turned a tribe of black pygmies into white pygmies and he also has a full-sized specimen named Gorzo (William Bletcher), who, it is revealed, was once black.

Later attempts to air this old serial on TV brought a flood of protest letters.

The earliest balanced depiction of blacks in SF had to wait until 1951 in *The Day the Earth Stood Still* (Fox). There are two black women in the crowd when the saucer opens and Klaatu and Gort step out; a black waiter pushes a serving cart out of the elevator just before 12:00 noon when all power stops; and several blacks are among the scientific group addressed by Klaatu in the final scene.



PHOTO © 1971 UNIVERSAL



© 1972 AMERICAN INT.

Another cannibal tribe made its appearance in the Disney version of Jules Verne's *200,000 Leagues under the Sea* (Buena Vista 1954). They danced on the deck of the *Nautilus* to the tune of an electrical hot foot after chasing Kirk Douglas aboard.

The World, the Flesh, and the Devil (MGM 1958) was the first SF movie to actually star a black (who was also the co-producer) and feature a racial theme. Harry Belafonte emerges from the depths of a mine to find a deserted New York City. The human race, except for scattered survivors, has been wiped out by a radioactive gas. At first Harry does well at survival, setting up an apartment and electrical generators, until a lone white woman (Ingar Stevens) appears and race rears its head. Inhibited by the norms of a now-vanished society, he acts quite formally toward her and will not let her move in with him. A "bad" white

man (Mel Ferrar) is the next to appear; he declares World War IV on Harry in a gunfight over the girl, who prefers the black man. At the end, all three of them walk arm-in-arm off into the sunset in a very unconvincing finale.

This movie is generally believed to be based on *The Purple Cloud* (1901) by M.P. Shiel, which itself is reminiscent of Mary (Frankenstein) Shelley's *The Last Man* (1862). As is stated by SF historian Sam Moskowitz in his analysis of M.P. Shiel:

"It is ironical that a man (flawed but occasionally brilliant) who was an anti-Semite, anti-Christian, anti-Negro, anti-Oriental, ardent believer in Aryan superiority, and a war lover is to be posthumously honored as an apostle of peace and racial tolerance every time *The World, the Flesh, and the Devil* is shown, as it will be for many years to come."

Above: Paula Kelly in a dramatic moment from *The Andromeda Strain*. She plays nursemaid to an infant and an old drunk. Left: Rosey Grier and Ray Milland both look as though they'd rather be somewhere else—anywhere else!—in this scene from *The Thing with Two Heads*.

M.P. Shiel is also credited with popularizing the term "yellow peril," which was actually a 1929 retitling of his 1913 *The Dragon*.

The late Godfrey Cambridge made his first screen appearance as a teenage extra in *The Blob* (Paramount 1958).

Not surprisingly, during the civil rights struggles of the Sixties, blacks in SF movies were few and far between and were cast in very noncontroversial roles.

Jules Verne's *Mysterious Island* (Columbia 1960) had a black Union soldier and his *Master of the World* (AIP 1961) showed a black *Albatross* crewman looking over Robur's shoulder in the next to the last scene before the crash of the *Albatross*.

James Earl Jones is Lt. Lothar Zogg, the bombardier in Slim Pickens's B-52 in Stanley Kubrick's *Dr. Strangelove* (Columbia 1963).

First Spaceship on Venus (DEPA 1963 E. German/Polish), also known as *The Silent Planet*, based on the Stanislaw Lem novel *The Planet of Death*, features a black astronaut played by Julisu Ongewa.

Children of the Damned (British MGM 1963) depicts a black mother giving birth to Ago Ngalo (Gerald Delsol), a parthenogenic alien child.

There are several unidentified black lab techs in *Crack in the World* (Paramount 1965) and at least one semi-nude black female extra in the "essence of man" scene in *Barbarella* (Paramount 1967).

Earl Cameron portrays Sgt. Seth Hawkins, a nuclear disarmament technician defusing Chinese H-bombs under U.S.

soil in *Battle Beneath the Earth* (MGM 1967).

We're back to Godfrey Cambridge, now a wisecracking CIA agent opposite James Coburn in *The President's Analyst* (Paramount 1967).

Surprise. Surprise. The author of the opening quote for this article, Richard Pryor, was himself in an SF movie. He plays Stanley X, author of the *Cannibal Cookbook* and a member of Max Frost's rock group which took over the country, put everybody over 30 into concentration camps and zonked them out on LSD. The movie is *Wild in the Streets* (AIP 1968).

There are blacks in four of the five *Planet of the Apes* series released by 20th Century-Fox. Robert Gunnar appeared in the first one as an astronaut, but he didn't fare too well since he ended up stuffed in the Zaius Museum.

Don Pedro Colley is the black telepathic mutant in *Beneath the Planet of the Apes* (Fox 1970), as well as Sen, the black holo-

but as his change was magical, it falls into the category of fantasy, as do many other films not included in this article.)

Sugar Ray Robinson and assorted black technicians appeared in *City Beneath the Sea* (Warner 1970), (British title—*One Hour to Doomsday*).

Roger Corman's *Gasss* (AIP 1970) wiped out everyone in the world over 30. Ben Vereen (Chicken George in *Roots*) plays a hippie named Carlos who travels cross-country with his pregnant white girlfriend, Milissa. She eventually leaves him for some middle-class Hells Angels types while Vereen goes off with Ginny, a black girl played by Jackie Farley.

Godfrey Cambridge comes full circle in SF with his appearance as Chester Hargis in the sequel to his first movie, *Beware! The Blob* (Jack Harris Ent. 1971). Also spotted in this movie are a black deputy sheriff, a black Boy Scout and a black extra in the party scene.

Rod Serling's *The Man* (Lorimar/ABC

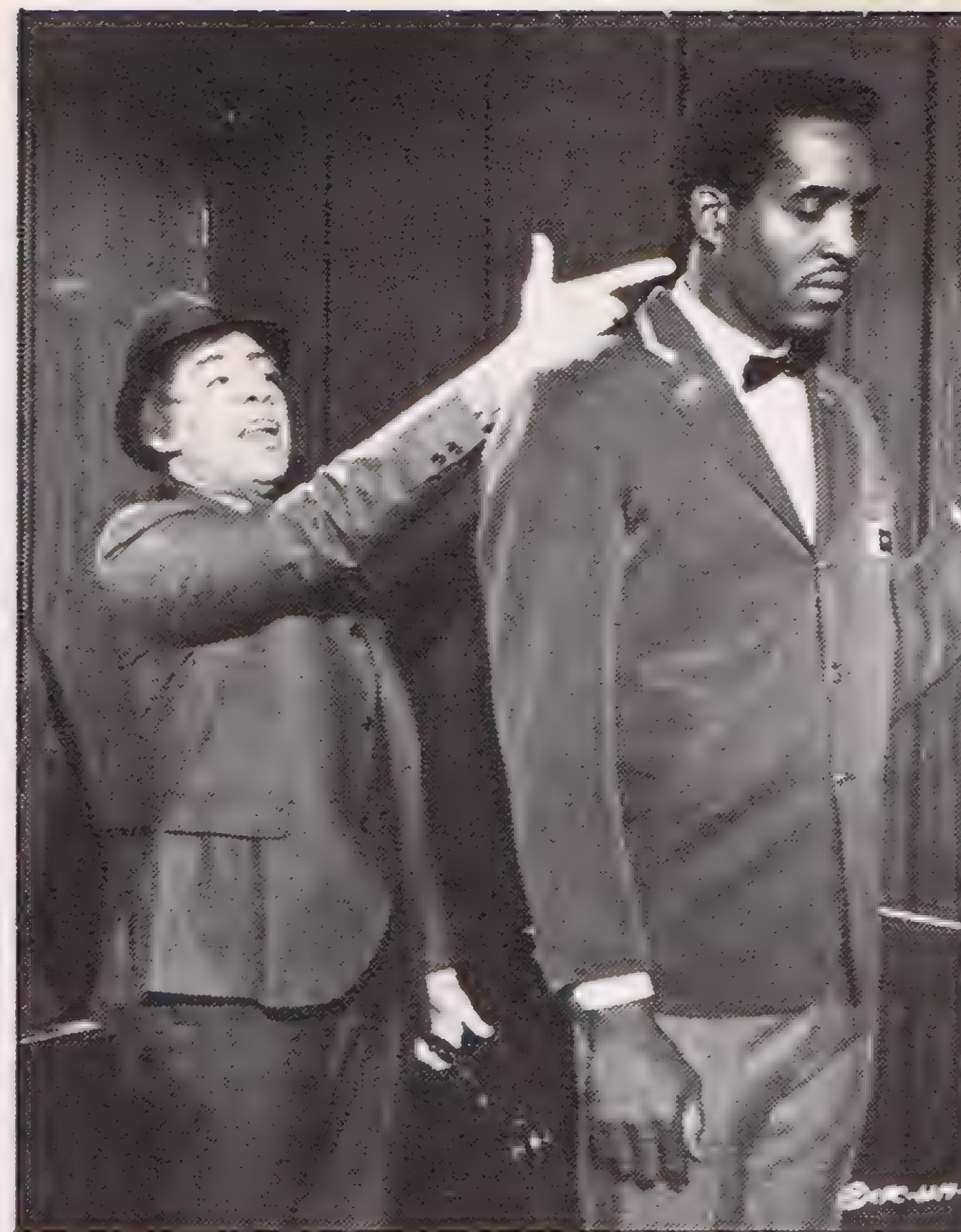


PHOTO: © 1970 COLUMBIA

Above: Godfrey Cambridge gives a brilliant performance as the *Watermelon Man*—a middle-class white businessman who wakes up one morning mysteriously changed into a "colored person."



PHOTO: © 1979 COLUMBIA

Left: In *CE3K*, an unidentified black extra plays the air traffic controller who spots unidentified blips on his control screen The aliens are white.

gram man, in George (Star Wars) Lucas' *THX 1138* (American Zeotrope 1969). Charlton Heston wasted him on the pointy cell door when Nova screamed.

In *Conquest of the Planet of the Apes* (Fox 1972) and *Battle for the Planet of the Apes* (Fox 1973), Caesar's black friend, the assistant city administrator, is played by Harry (formerly Hari) Rhodes and Austin Stoker respectively with some forced parallels between the black man's and the apes' struggle for freedom from slavery.

Moon Zero Two (Hammer 1969) shows a black woman as a sexual consort of the white villain.

Change of Mind (Sagittarius/Cinerama 1969) has the first direct racial theme since 1958. It stars Janet McLachlin and Raymond St. Jacques as a white attorney who, after a white's brain is transplanted into a black man's head, must defend the surgery in a civil rights case.

(Note: I am aware of *The Watermelon Man* (Columbia 1970) wherein Godfrey Cambridge plays a similar role for laughs,

1971) was filmed originally for TV but first released theatrically. James Earl Jones stars as the first black President of the United States after the crash of Air Force One wipes out everyone above him. Janet McLachlin and George Stanford Brown (of *The Rookies*) are also in the film.

Paula Kelly is the bio-suited nurse in *The Andromeda Strain* (Universal 1971) who watches over the baby and the drunk.

The Terminal Man (Warner 1973) uses a large number of black extras, all uncredited, including: a black nurse positioned near a wheelchair, five black members of a lecture audience, a black janitor (fully equipped with mop) in a bathroom, numerous black extras in an operating amphitheater viewing area, a tall black intern found laughing outside the stimulation room, a second black janitor polishing a hospital hallway floor and a black stripper found peeling off a nurse's uniform in a bar.

Omega Man (Warner 1971) is interesting in that a black woman, Rosalind Cash, co-

stars as Lisa in a nude sex scene with Charlton Heston. Heston shows none of the reluctance Harry Belafonte showed in 1958. Eric Laneuville plays Lisa's younger brother Ritchie who is killed by Mathias. Heston wastes Zachery (Lincoln Kilpatrick) on the balcony. Harking back to the *Lost World* of 1925, it is interesting to note that a symptom of the Sino-Soviet Plague Virus that wiped out most of human life requires Rosalind Cash to play the infected Lisa in *whiteface*.

The Thing with Two Heads (Saber/AIP 1972), which is all too easy to confuse with *The Incredible Two-Headed Transplant* (John Lawrence & Mutual General/AIP 1971), features Rosie Grier as an escaped convict out to prove his innocence. He is slightly inconvenienced, however, by an unwanted passenger when the bigoted conscious head of Ray Milland is grafted above his calvicle. His woman is played by Chelsea Brown.

Soylent Green (MGM 1973) and its nightmare overpopulation world of 2022, casts Brock Peters as chief of detectives, Heston's boss, and Paula Kelly as Chuck Conners' consort. Lincoln Kilpatrick is the distraught black Catholic priest whom Conners shoots in the confession booth. There are numerous black extras in the street crowds of New York City.

More unidentified extras: black woman in the party scene of Woody Allen's *Sleeper* (UA 1973); black African guests in *Futureworld* (AIP 1974); *A Boy and His Dog's* (L.Q. Jaffe Prod. 1974) opening scenes show a black man holding a rifle in a surface roverpack, as well as a black man who yells

"Screamer!" before the roverpack retreats from the gymnasium confrontation with Vic and Blood.

Richard (*Shaft*) Roundtree appears in the borderline SF movie *Earthquake* (Universal 1974) and Otis Young is the sadistic black CID agent in *The Clones* (1974).

James Caan's trainer in *Rollerball* (UA 1975) is Moses Gunn. His black teammates are stuntmen and there were several black female extras at the party.

The Dino DeLaurentiis version of *King Kong* (Paramount 1976) uses many local black extras in scenes shot in Culver City, California, of the cannibal tribe. They added a black man (Julius Harris) to the Petrox expedition. He gets away when Kong shakes everybody else off the log. A considerable furor was aroused in Hollywood when it was learned that Frederico, Dino's son, was auditioning black men to play Kong in a gorilla suit; his theory was that a black man was so close to an ape that he wouldn't need the hard-to-design gorilla muscle padding under the suit. Eventually, an ape suit with padding was used with Rick Baker (he's white), its designer, inside. The highly touted mechanical ape proved unsuccessful and is used in only one scene with the Petrox gas pumps. The rest of the shots are of Rick Baker in a gorilla suit, except for mechanical hands and arms in some scenes combined with front projection.

Barbara O. Jones is the black woman computer console operator in *Demon Seed* (MGM 1976). The black professor in the same scene is unidentified.

In *Twilight's Last Gleaming* (Loriman 1976), Paul Winfield (the TV Martin Luther King) plays Powell, the black terrorist. Roscoe Lee Browne is Forrest and William (*Blackula*) Marshall is a cabinet member. Unidentified are the black sharpshooter, Browden, and the steward on Air Force One. Paul Winfield made another appearance in *Damnation Alley* (Fox 1977), where he is promptly eaten alive by killer cockroaches in the post-WW II ruins of Salt Lake City.

Star Wars (Fox 1977) has been criticized for its total absence of blacks. However, James Earl Jones is the voice of Darth Vader, portrayed in the flesh by David Prowse, a 6' 7" white British actor. There is also a black extra visible in Mos Eisley Spaceport in exactly three scenes as Luke and Ben Kenobi walk from the landspeeder to the Cantina. Also, Roscoe Lee Browne was picked to narrate the soundtrack album *The Story of Star Wars*.

There are numerous blacks in *Close Encounters of the Third Kind* (Columbia 1977), but except for David Anderson, who plays the air traffic controller (he's one in real life), and the actor Carl Weathers, the Army officer Neary confronts in the first evacuation scenes, the rest are uncredited extras who are hard to spot. They are: one black in the control room where the geographic coordinates (which, incidentally, are 440 km off the true location of Devil's

(continued on page 62)

FUTURE CONVENTIONS

Here is the latest listing of the upcoming conventions. If you have any questions about the cons listed, please send a self-addressed, stamped envelope to the address below the name of the con. As always, guests and features are subject to last-minute changes. **Conventioners, please note:** to insure that your con is listed on our calendar, please send all pertinent information no later than **15 weeks prior** to the event to: STARLOG Convention Calendar, 475 Park Ave. South, New York, NY 10016.

FAL-CON I (SF/Fantasy)

Cerritos College, CA May 13, 1979
FAL-CON I
c/o Student Activities Office
11110 Alondra Blvd.
Cerritos, CA 90650

KUBLA KHANCEPTION

Nashville, TN May 18-20, 1979
Ken Moore
647 Devon Drive
Nashville, TN 37220

FUTURE FAIR '79

Tampa, FL May 19-20, 1979
Future Travellers
P.O. Box 270555
Tampa, FL 33688

V-CON 7 (SF)

Vancouver, Canada May 25-27, 1979
V-Con 7
P.O. Box 48701
Bentall Station
Vancouver B.C.
Canada V7X 1A6

2'CON (Trek)

Lansing, MI May 25-28, 1979
Lori Chapek-Carleton
5132 Jo-Don Drive
East Lansing, MI 48823

JUST IMAGICON (SF/Fantasy)

Memphis, TN May 25-27, 1979
Just Imagicon
c/o Louis Armour
4475 Martha Cole
Memphis, TN 38118

PENULTICON II (SF)

Denver, CO May 25-28, 1979
Penulticon II
P.O. Box 11545
Denver, CO 80211

PITTCON '79 (Comix)

Pittsburgh, PA June 1-3, 1979
Ben Pondexter
827 Anaheim Street
Pittsburgh, PA 15219

OHIOCON 7 (SF/Comix/Cartoons)

Youngstown, OH June 8-9, 1979
William Hansen
45 W. Ravenwood
Youngstown, Ohio 44507

ARTKANE IV (SF Art)

Harrisburg, PA June 8-10, 1979
Lew Walkoff
1625 Green Street
Harrisburg, PA 17102

WHATCON (SF)

Urbana, IL June 8-10, 1979
Bill Roper
Box 100-R
Roger Adams Lab
University of Illinois
Urbana, IL 61801

TULSA EXPO '79 (Comix)

Tulsa, OK June 14-17, 1979
Tulsa Expo '79
P.O. Box 15032
Tulsa, OK 74112

GLASCON IV (Simulation Games)

Reseda, CA June 15-17, 1979
CSUN-SGA
7133 Reseda Blvd.
Reseda, CA 91335

BETA DRACONIS (SF/Fantasy)

Toronto, Canada June 15-17, 1979
R.C. Meredith
2041 Millway Gate
Mississauga, Ontario
Canada L5L 1R3

BROOKCON '79 (SF/Comix)

June 15-17, 1979

CANCELLED

THE 1979 NORTHERN NEW JERSEY STAR TREK CONVENTION

Clark, NJ June 23, 1979
Peter Conlin
P.O. Box 832
Westfield, NJ 07090

SHADOWCON III (Dark Shadows)

Los Angeles, CA June 29-July 3, 1979
ShadowCon
c/o Peggy Ellen Green
201 Worrell Drive
Springfield, PA 19064

OHIO RIVA-KON (SF/Trek)

Louisville, KY July 6-7, 1979
Ohio Riva-Kon
P.O. Box 832
Jamestown, NC 27282

SCIENCE FICTION, HORROR, AND FANTASY CON

Los Angeles, CA July 6-8, 1979
Science Fiction, Horror, and Fantasy Con
P.O. Box 69157
Hollywood, CA 90069

VISALIA FANTASY FESTIVAL

Visalia, CA July 7, 1979
Philip R. Cable
1420 W. Kaweah
Visalia, CA 93277

ARCHON III (SF)

Saint Louis, MO July 13-15, 1979
St. Louis Science Fiction Society
P.O. Box 15852
Overland, MO 63114

UNICON V

Washington, DC July 20-22, 1979
Unicon V
P.O. Box 263
College Park, MD 20740

OKCON '79 (SF)

Tulsa, OK July 21-22, 1979
OKcon
Box 4229
Tulsa, OK 74104

FANTASY FAIRE NINE

Pasadena, CA July 27-29, 1979
Fantasy Faire; FPCI
1855 W. Main Street
Alhambra, CA 91801

SPACE: 1999 CONVENTION '79

Pittsburgh, PA July 27-29, 1979
The National Save: 1999 Alliance
123 Fawn Valley Drive
McMurray, PA 15317

The STARLOG/FUTURE space art slide show, "Reaching for the Stars," is available to all conventions. Featuring a music score by Eric Wolfgang Korngold, the show generally accompanies a guest appearance by members of the staff. Convention organizers should contact Tom O'Steen to make arrangements.

Future Conventions will not appear in STARLOG #24 but will return in the following issue with late summer conventions.

Blacks in SF

(continued from page 61)

Tower) are received; two black garbagemen in Neary's suburban neighborhood; three black MPs and one black civilian in the Wyoming evacuation scene; at least four among the technicians at the Mothership landing scene, two of whom are in the scene with UFOlogist J. Allen Hynek; and finally, one of the astronauts in red coveralls who boards the Mothership is also black. He is seen twice previously at the other times the astronauts are shown.

The low-budget *Incredible Melting Man* (AIP 1978) runs the gamut from a black doctor to a black janitor who sweeps up the monster's remains and throws them into a trash barrel.

O.J. Simpson is featured as a Mars astronaut in *Capricorn I* (Warner 1978), with Denise Nicolas as his wife.

Coma (MGM 1978) closely ties *Close Encounters* for the number of individual black roles in a single movie. Harry Rhodes is psychiatrist Dr. Morelind, Amentha Dymally is a nurse; the dance instructor is Jone Halmer and the black parents in the elevator are Sarina C. Grant and David McKnight. Unidentified are their son, a surgical resident, a dance student, a black corpse in pathology, a black cop and five black coma victims' bodies hanging in the Jefferson Institute.

Finally, we come to *The Fury* (Fox 1978). There is a black man (Harold Johnson) crawling up a wall to avoid getting hit by a speeding car when he puts out the garbage in an alley. Unidentified are the old black woman on the bus who looks reprovingly at Kirk Douglas when he gives a shot of booze to a badly shaken young Amy Irving, and the various street people and whores under the El in Chicago. The two stick-up punks are Michael Copeland and Alfred Tinsley.

So there you have it, 53 years since Zamboni: a black man climbing a wall to escape a speeding car. You've come a long way, baby. That's Hollywood.

Night of the Living Dead (Reade, 1968) is not in the strictest sense a science-fiction film, but deserves mention for its black leading player, Russ Steiner. Steiner's Daniel is the only character in the film to come across as strong and sympathetic. For his trouble, he gets mistaken for a zombie and shot in the head.

Finally, there is the forthcoming 20th Century-Fox production of *Alien*, in which Yaphet Kotto plays Parker, described in advance publicity as "the easy-going black engineer of the starship." While the rest of the crew works among the flashing lights and videoscreens of the ship's bridge, Parker toils away in the engineering section in the bowels of the ship.

So there you have it, 54 years since Zamboni: an intergalactic janitor. You've come a long way, baby. That's Hollywood. ★



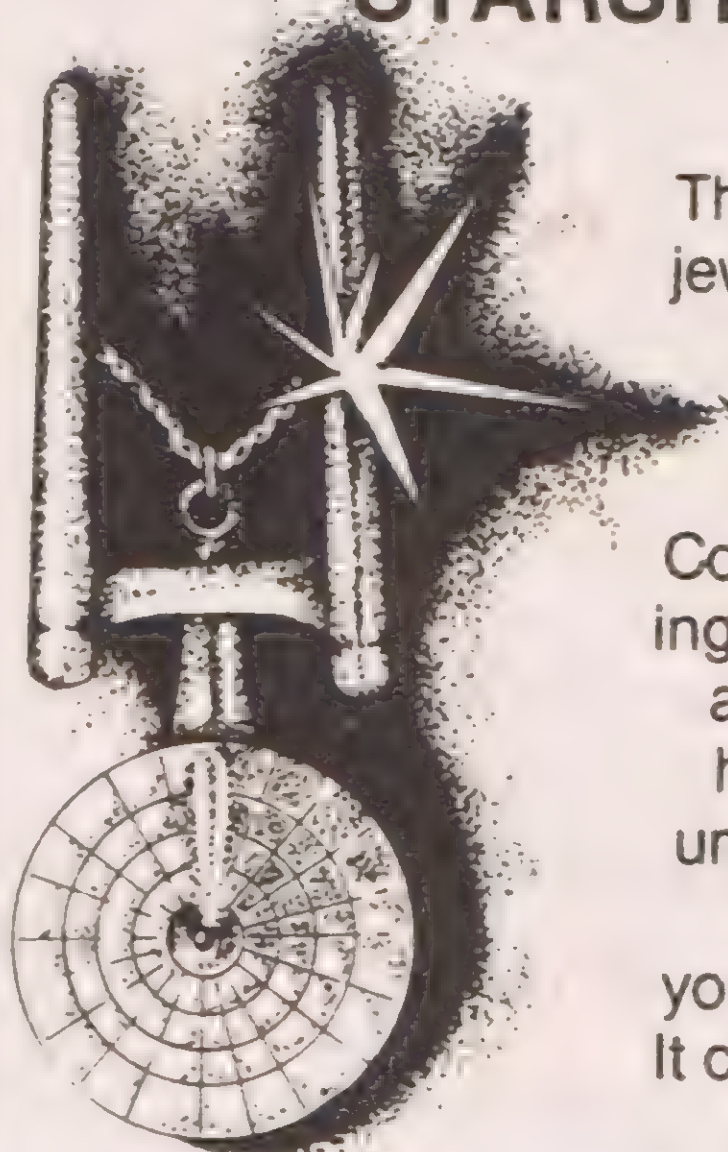
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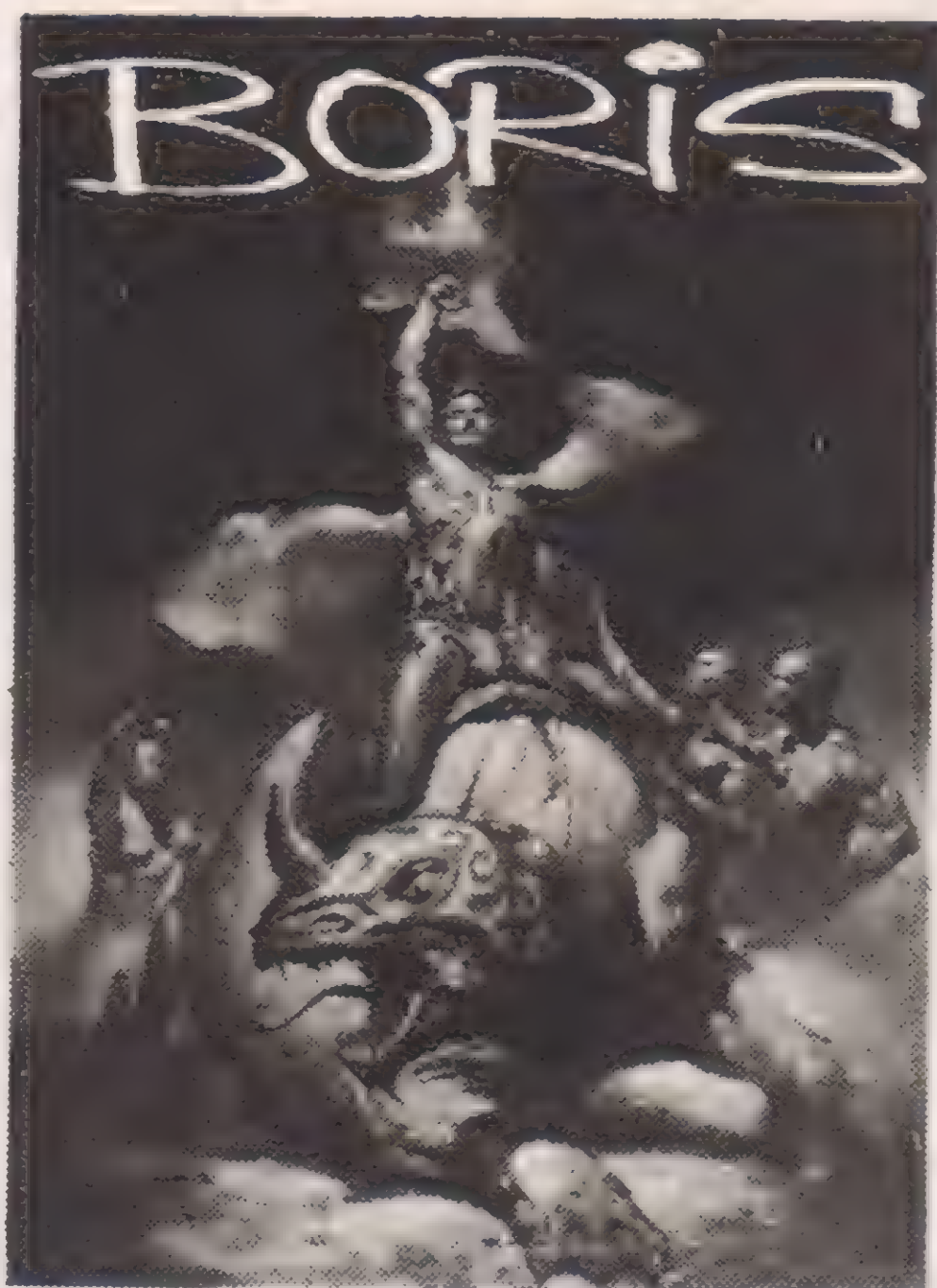
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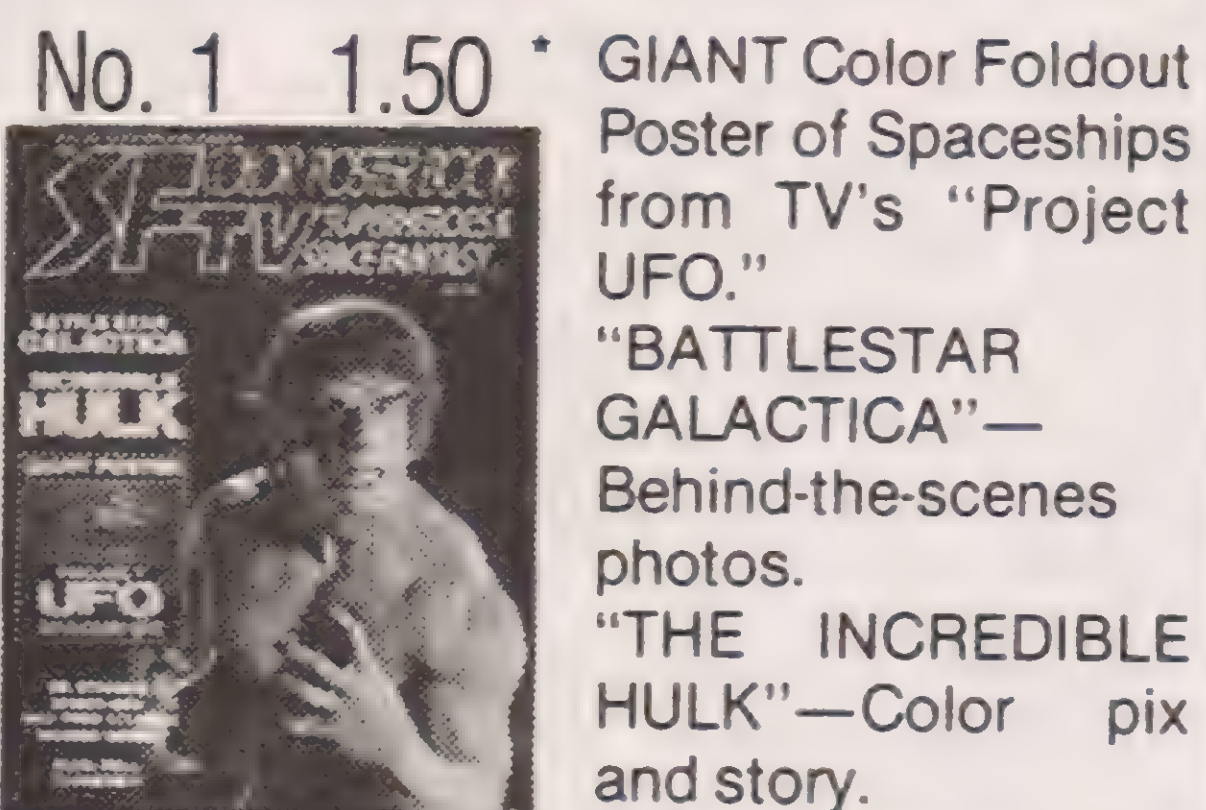
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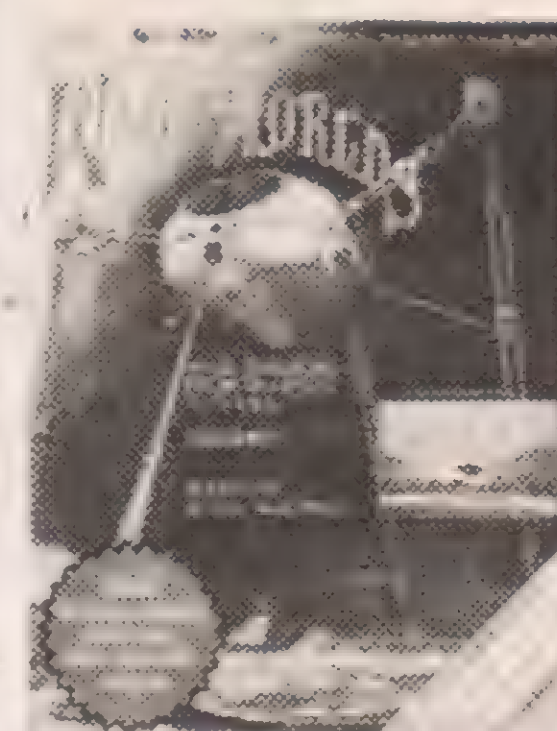
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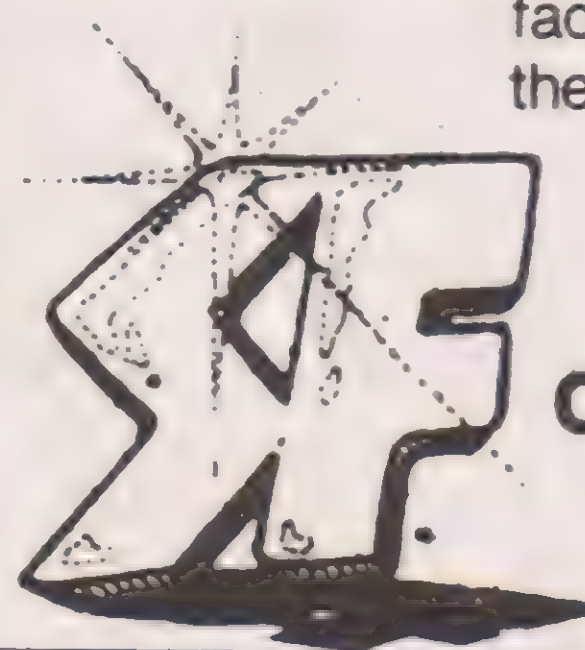
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SPECIAL EFFECTS



PHOTOS: CHARLES CIRINO

PART XVIII: Careers, Chapter 2

With this installment of the special-effects series, STARLOG continues its unique examination of career possibilities for the young filmmaker in the field of special effects. Last month Paul Mandell shared with us his personal experiences as an animator breaking into the business in Hollywood. STARLOG also included John Dykstra's remarks at a recent professional seminar to questions about the opportunities for young filmmakers seeking a career in special effects.

Before we go on to find out what other professionals advise and expect from prospective employees, there are some additional comments from John Dykstra. Some months ago STARLOG received a letter from a reader in Boise, Idaho. Mack Lewis had written Dykstra, who had kindly taken the time to reply. Reader Lewis thinks that other STARLOG readers would be interested in what Dykstra had to say. Dykstra's reply is quoted by Lewis as follows:

"... Due to the incredible growth of interest in motion picture special effects, a great number of areas will soon be opened in the industry. The key to being successful in acquiring a position related to special effects will be in having a well-developed and professional talent in a related craft, i.e. camera work, miniature construction, design, electronics or optics. Success in special effects requires an incredibly diverse background, including physics—from mechanics to the theory of relativity—in art—including composition, color, graphics, illustration and the ability to conceive in

three dimensions—and also, an extensive liberal arts background.

"Basically, entry into any area of motion pictures as a career requires a mastery of a specific trade on a level that allows you to sell yourself to the industry as the best...."

Brick Price

A few months ago the STARLOG SFX series visited Brick Price's model shop (see STARLOG #20), where we got a behind-the-scenes look at the creation of miniatures for *Project: UFO* and some of the hand props in *Star Trek—The Motion Picture*. Recently we asked him for his comments about the likelihood of finding a job in the movie model business. Price was kind enough to share some candid views with the STARLOG audience.

"The people who work here at my shop all have to be of the highest caliber in their craft. Also I look for a 'bizarre' sense of humor. In the past I have hired people solely on the basis of their technical skills, but that special artistic spark was missing. We are a team, here, of highly skilled craftsmen all working together—it takes that special 'bizarre' sense of humor to make that team knit together. I guess I really look for someone with the hands of a craftsman and the soul of an artist.

"There are hundreds of film schools and film training programs across the country, but your graduation from that school does not mean that a job is waiting here for you! My advice to the young model builder is to do everything you can to get your work

Series Edited By DAVID HUTCHISON



Above Left: Cirino on the set of *Dreamquest*. Built for less than \$35, the set is assembled from discarded Styrofoam sections. Above: *Northstar IV*, Cirino's first color videotape, is suspended by nylon line in front of the star field.

seen. Pound on doors, get your models in store windows.

"Model building is a craft you keep on learning. When I was 15 years old I thought that I knew everything there was to know about models, but I find that with every job I keep learning new things—new materials become available, new techniques, new solutions to old problems...and, of course, new problems.

"The newcomer in Hollywood may at first find a number of doors closed to him because of the craft unions. The union situation is often a very tough nut to crack—you can't work unless you're a member of the union, you can't be a member of the union unless you're working. But if you're good enough, the unions won't be able to keep you out. Too many people will want your services and they will be forced to admit you to their ranks. But you have to have that unique and special talent to sell!"

Charles Cirino

Some time ago, a young filmmaker and modelmaker from Stroudsburg, Penn-

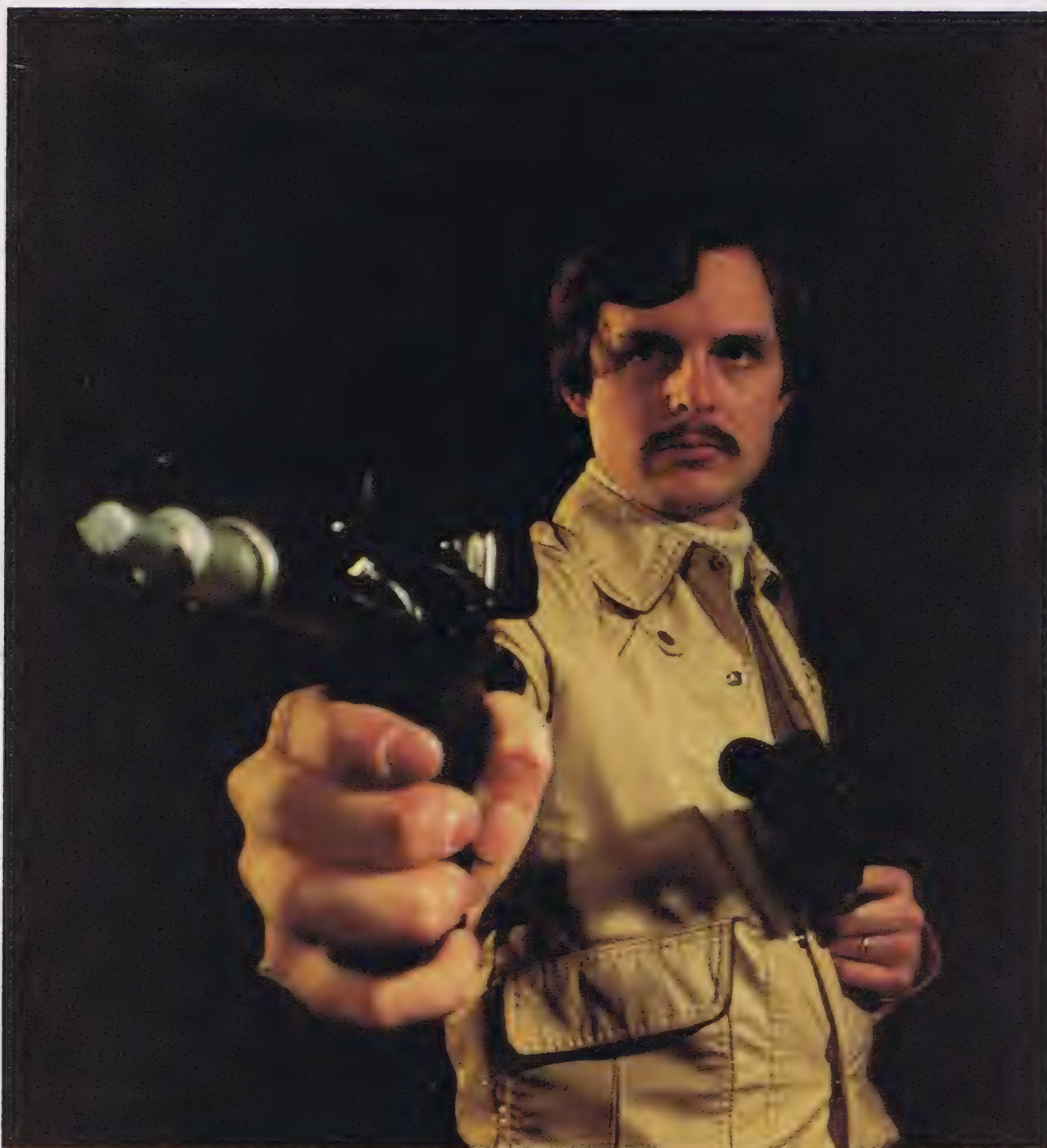
sylvania, visited the offices of STARLOG to show us a feature-length SF adventure he had created in his spare time. Charles Cirino was hoping to make the move to Hollywood and professional moviemaking. His project, *Dreamquest*, was to be his calling card and resume. Uniquely the feature was on black-and-white videotape instead of the usual 16mm or even Super-8.

Dreamquest was far beyond the level of any first effort in the scope of its models, special effects and sheer production skill. But what impressed us most was Cirino's intense enthusiasm for the potential of the field of special effects and what he was doing in it.

For this second chapter on SFX Careers, we asked Cirino to tell us a bit about himself and how he made the jump from running *TV Bingo* in Stroudsburg, to his current position in Hollywood as director of special effects for a CBS-TV pilot, tentatively entitled *Starstruck*.

Dreamquest was Cirino's first attempt at a feature-length videotape movie. "I had done 13 or 14 SF shorts in Super-8, previ-

Below: Cirino with blaster in hand on the set of *Northstar IV*. The live-action sequences were never completed, since Cirino left Stroudsburg to join Videographics. Right: The Litar Outpost from *Northstar IV* stands like a lighthouse on an asteroid.



PHOTOS: CHARLES CIRINO

ously. Some of them were 45 minutes long and very close to features. Only one wasn't science fiction—*A Fistful of Blood*, my take-off on the spaghetti Westerns. The sequel was an SF Western, though, *Clash*.

"I prefer science fiction because you can go in any direction with it—do anything you want. In fact," says Cirino laughing, "you can even make a mistake, sometimes, and say that it was science fiction! SF is just totally mind-blowing; you can do drama, a love story, action-adventure...it's not limited."

Cirino's skill as a modelbuilder developed along with his skill in SF moviemaking. "My first film required a model, which I built. It looked pretty terrible," he remembers. "But over the years I acquired a skill for modelmaking. I've always liked building things with my hands. I read maga-



zines like STARLOG to find out how other models were built—using parts from kits, etc. My good models really started after I read all the articles about *2001* and *Silent Running*. I not only use parts from model kits—I take apart *anything* to find parts for models.

“In school, before I started making films, I used to build these weird-looking contraptions for my band. We would have long tone contests, but no one could really afford to give away gifts, so I built things out of plastic—glued together contraptions that looked like some sort of futuristic machine. They made wonderful prizes.

“But now that I’m working for Videographics in Hollywood, and in particular on *Starstruck*, I’ve discovered there’s a lot more to real modelbuilding. I can’t just glue parts together, I have to *design* it. I have to

get it approved. Then there are the ‘nurnies’ [the term for all the detail parts on the ships or whatever]. You find that you can’t just go wild with your nurnies. You have to *plan* your nurnies. If you don’t have a particular nurney in stock, you have to build it; and then all of them have to look like they *do* something, that they have a real function. And, of course, the nurnies have to be approved. I find myself having to get nurney approvals almost every day.

“My first film in school made use of my early prop-building experience. Based on TV’s *Ultra-man*, it was made with my friend David Nichols. Then, *It Came from Beyond the Bean Patch*, in which the monster wins and totally destroys Earth. My first efforts were just ghastly, with the models hung on shiny wires and gasoline explosions. My first really good effects were

double exposures—one pass on the background and one pass on the subject. My titles turned out the best; they looked really professional, since I burned them into the background. Spaceship double exposures are difficult in Super-8 since you never really know where you are on the reel, so it is difficult to really super something correctly. But I made a lot of short films in Super-8.

“Then I switched to videotape. I attended North Miami High School, which was one of the first high schools in the nation to install videotape equipment. The Navy had installed the equipment and it was really pretty primitive; I was never on my own as everything had to be class projects. After I graduated, it was my short Super-8 films that got me a job at Blue Ridge Cable TV in Stroudsburg. I did everything there—foot-



PHOTOS: CHARLES CIRINO

After Cirino returned from his visit to Los Angeles, where he had taken his videotape of *Dreamquest* from door to door, he began *Northstar IV*, making use of the new color equipment installed at the cable TV facility. This test still approximates the video effect.

ball games, telethons, the news and *TV Bingo*.

"But I had a new medium to work with. I had a 'porta-pak' video recorder, a studio, lighting and lots of time on my hands. Why go out and buy 8mm film when I had videotape for free? Besides, there was the advantage of being able to see my dailies immediately. In 1973, I shot my first tape. I shot it film style, that is setting up each shot with a single camera, not like the standard TV multi-camera setup that works for shows like *All in the Family*. I went out and set up each shot with a single camera as if I were using film. Then I would bring the tape back and edit it, filmstyle. There aren't a lot of people who do that. As it happens, my boss at Videographics, Bob Kiger, has been professionally pioneering that technique for some years. He's the man who put *Barney Miller* together."

Cirino found that the switch to videotape opened up some doors and closed others. "I had to give up color, since we only had black-and-white equipment. But it opened up new possibilities for process shots that I could never do in Super-8. Also, I had at my disposal a studio with two cameras and a

limitless amount of time.

"The TV switcher was of a very primitive type, but I found that I could get great matte effects. It seems that modern video switchers cannot superimpose 100 percent video—that you can only dissolve between two signals. But this old switcher could give a 100 percent signal from the two cameras superimposed. I could set up black paper anywhere in a scene and superimpose whatever I needed into that area. I could achieve matte effects that were impossible to me in Super-8 and in less than an hour.

"The important thing was the amount of experimentation I was able to do. I used to spend every weekend working in the studio on my projects...away from my wife. Eventually, she found the only way to beat the situation was to join me, so she became my assistant for *Dreamquest*."

The script for *Dreamquest* was hammered together in 1976 after much correspondence with Cirino's friend and collaborator David Nichols who was still in Miami. Effects sequences went before the camera after Christmas, since it was too cold to begin live action outdoors. After two months of effects work, the team

moved outdoors in the spring for two months of live-action taping. Then after three weeks of editing, *Dreamquest* was finished—a week before *Star Wars* was released.

"When I saw *Star Wars*, I was so glad that I had spent all that time and effort on *Dreamquest*. All along I had been predicting to my friends that a big SF boom was about to hit."

Star Wars reinforced Cirino's desire to get into the business. He made up a trailer reel of exciting sequences from *Dreamquest* and sent the tape to John Dykstra. Dykstra responded almost immediately with a note stating that Cirino should look him up when he got out to Los Angeles. "I took a two-week vacation that Christmas to go to California. I didn't get to see Dykstra because he was very busy working on *Galactica*. But I met some people there who were very helpful in suggesting places I could go to show my sample reel.

"Everybody gave me encouragement as I went from door to door. They said that if I really wanted to do this and wasn't just fooling around, that I *would* do it. And that's exactly what happened. That's the



Cirino's models for *Northstar IV* shown together give some idea of the true relative scale of the ships and Litar Outpost. It is Cirino's custom to create and shoot the special effects before beginning the live-action sequences.

main thing—you can't let anything upset you. Almost no one will try to dissuade you. They all try to help and say please get in touch when you do get a job.

"As it happened, the last place I tried was Videographics. I met Kiger, told him that I had a SF feature that I'd shot on videotape and asked if he could take the time to see it. He said, 'Sure, bring it down.' So I showed him the trailer and he said, 'Okay, in a few months I'll get in touch with you.' And sure enough, he did!

"I had been back in Pennsylvania for four months of shooting *Northstar Run*, which was two minutes of color special-effects sequences. I did a space battle with ships, rays and explosions. The shooting station had just installed color and a new switcher, so I couldn't do the double exposures the way I had on the old switcher. I had to split the difference between the two cameras and go with 50 percent, which didn't look as good. But I was able to do 'keying' effects. I could electronically insert rays and effects. I built this special rig which allowed me to pull out cardboard strips revealing thin red rays shooting out of an orifice. I could key this effect into the ship sequences with the new switcher.

"Bob Kiger called one day, asking me if I could come out in one week. He would give me a four-week trial. I left my wife to pack our belongings and manage the move to Los Angeles.

"I was late that first day at Videographics. I went over Laurel Canyon Boulevard at nine o'clock in the morning and you just don't do that. The traffic jams are unbelievable. Kiger didn't say anything, though, about my being late; apparently everyone is always late out here.

"I remember the first day I walked into a

big-league computer editing facility—it looked like mission control. How will I ever learn to operate all this? Living in Stroudsburg I had never even been in a regular TV station and now this! The first day I was there they taught me to work the computer and I did some editing for a client. I was very slow. But now it's like an everyday experience and I'm teaching someone else to do it.

"During that first week, I followed Bob Kiger around everywhere and he grilled me constantly about the operation of the equipment. But it was a joy because he is one of the best video editors in Hollywood. He insisted that I think of myself strictly as an editor and not a director, that I should instruct the director to tell me *what* he wanted not *how* to do it. As an editor I would be expected to stand up for my 'cuts' and what I know as an editor.

"The pressure that first week was really on and I made some mistakes that cost money—just miscopy an eight-digit video code number and you've made a mistake

that can cost hundreds of dollars. It was like going to school again—the first grade. I'd been in video for five years, but I walked through this door and was back where I started.

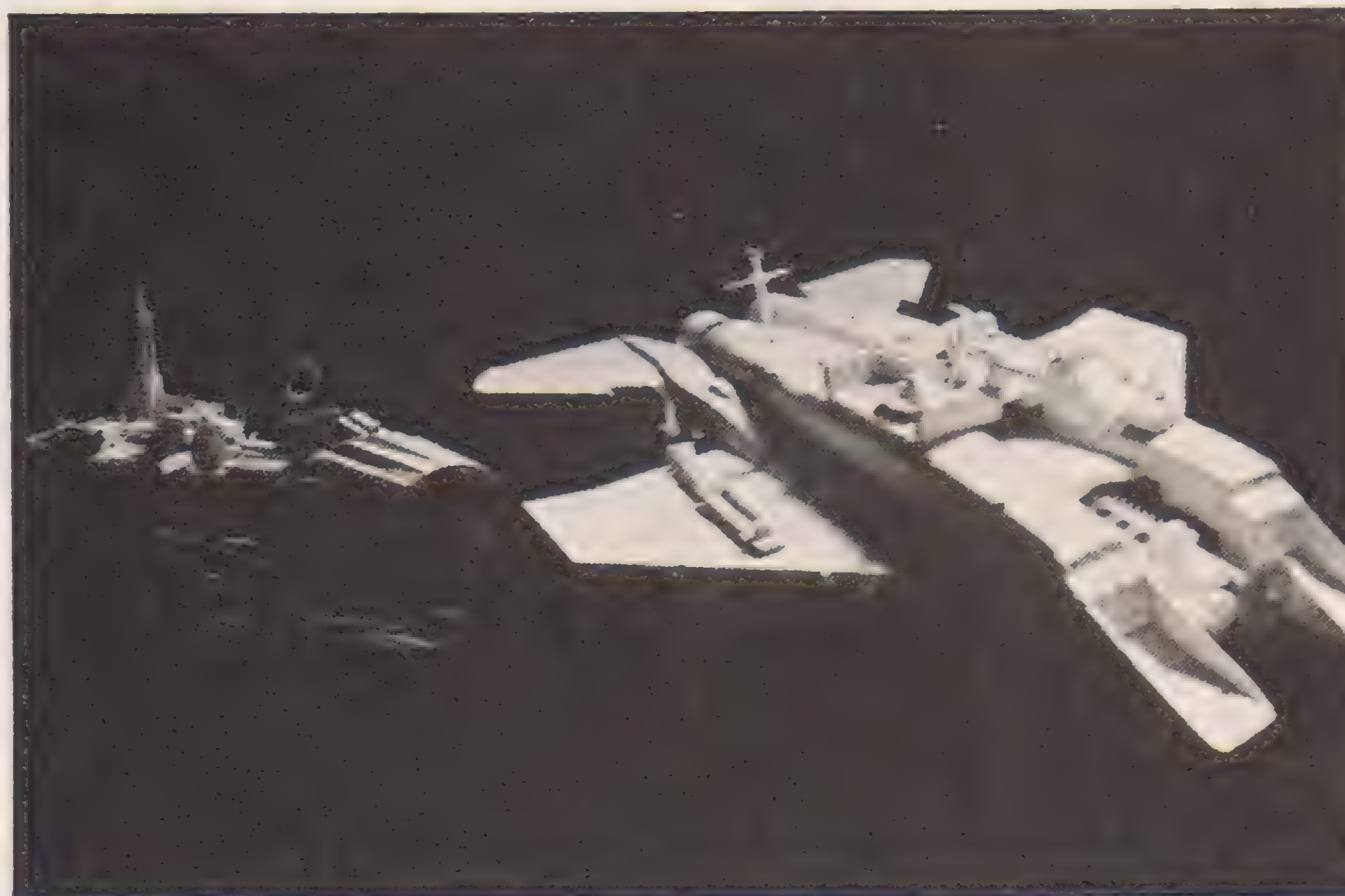
"During those first weeks I was very nervous and scared that I wouldn't make it. But Kiger told me that I was doing fine.

"The people in the business are friendly to newcomers in the field, if you don't make a pest of yourself. Don't act like a fan. You must keep a professional attitude—you want a *job*. You have to be interested in the job—building models, creating special effects, whatever. I am in special effects not because I love SF, but because I like to create images."

Cirino stresses the importance of having something to show when you go looking for a job. "I did *Dreamquest* because I knew that someone like Bob Kiger would see it and think it was different. My advice to others trying to break into the business is not to copy or parody somebody else like I did in my early films. Do something entirely original, something that's *yours*. Sit back and think about it for a few months. Make it original in terms of script, or concept, or design. Or if you're not doing something original, do something that was very difficult and cost millions, but do it for five or 10 dollars. Be able to say, 'Hey, you did this for a million, I did this for \$10.' Make yourself *valuable*.

"Don't give up, no matter how much people tell you there's a lot of people out there and you're never going to make it. When I told people in Pennsylvania that I was going to Hollywood to make films, one of my bosses said, 'Well, you'll get it out of your system and you'll be back!' That's not what happened.

"My goal was that in five years I wanted to be working, just *working* with some major special-effects project in Hollywood. Well, now it hasn't been a year, but I am director of special effects for *Starstruck* and having more fun than I had ever hoped for. But don't tell Bob Kiger that; after all, this is my job!" ★



Two of Cirino's models from *Northstar IV* docked side by side in front of the star field. Cirino found that his models must go through careful stages of design and approval before construction.

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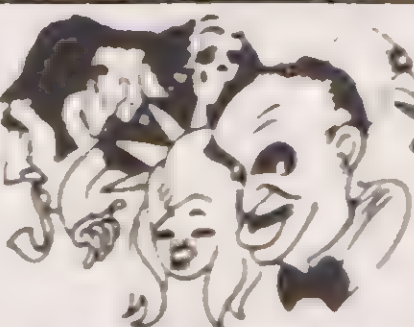
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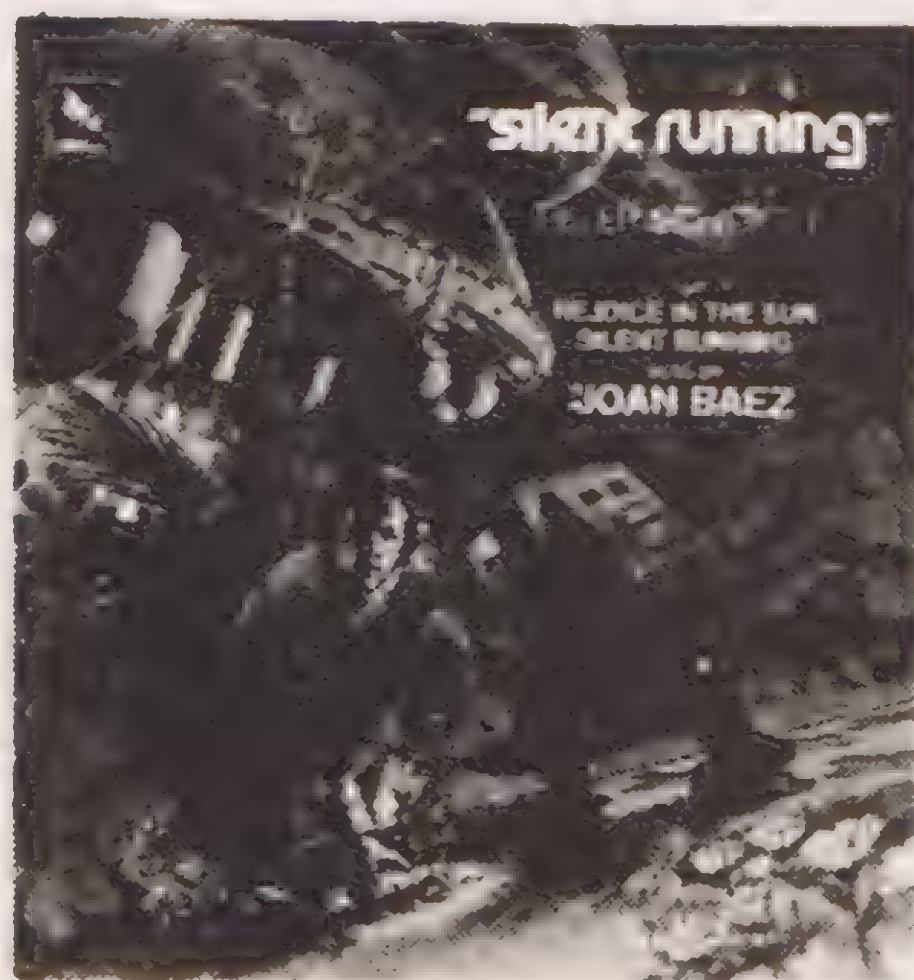


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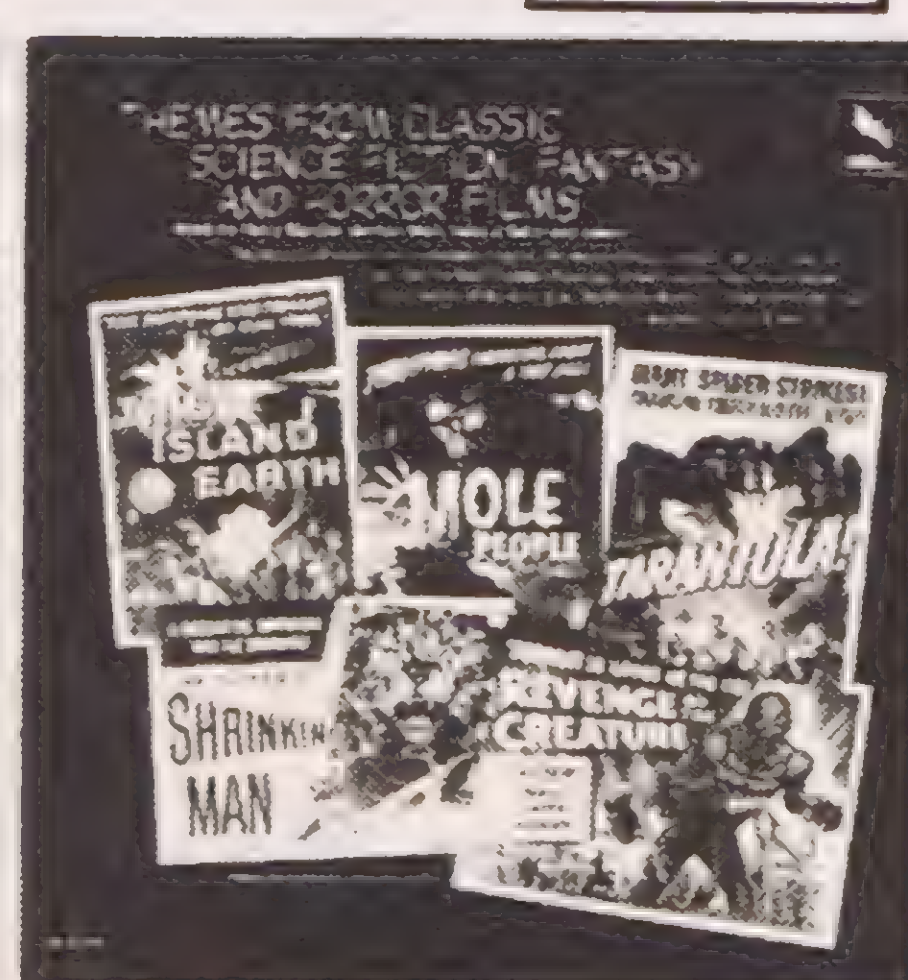
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Science Fiction Arising from the Descent of Man

The Man Who Ratified the Law of the Jungle

Part I

He matured sluggishly, they say; and in his childhood he was an imaginative liar. He liked to collect things — stamps, pebbles, shells — and hated school, which he was none too good at. He saw no sense in studying classical languages and disciplines. His father told him, "You will be a disgrace to yourself and all your family." And he, Charles Darwin, tended to agree.

He flunked his major in medicine at the University of Edinburgh and accepted his father's nudge into the University of Cambridge and preparation for Holy Orders in the Church of England. But he fell in with a fun-loving crowd; and his interest in God went the way of his interest in medicine and the classics.

Over his father's objections, and with the help of a scientist acquaintance, Charles Darwin left school altogether and signed on as an unpaid assistant to a team of surveyors heading out for five years to map a section of the Pacific and the South American coast. His ship, *HMS Beagle*, sailed from England on December 27, 1831.

It must be assumed that once confined aboard ship, Darwin settled down and began to focus his considerable mental powers. When the *Beagle* returned, Darwin had with him diaries and voluminous notes and narratives — with which he proceeded to establish himself internationally as a geologist. He also returned to England with a fully formulated theory of evolution which would eventually revolutionize the science of biology as explosively as Galileo's discoveries had revolutionized astronomy. But Darwin kept his ideas to himself. He reasoned that unless he could demonstrate *how* species evolved from common ancestors, he would be ridiculed. And he was quite right.

In Darwin's Victorian England, the physical sciences had been liberated (hence the Industrial Revolution), but not the humanities. One did not tamper with Biblical ideas concerning the Nature of Man. Those who dared met the fate of Mary Shelley's Dr. Frankenstein (1818). Darwin dared not publicly state what he wrote to a colleague: that the Old Testament contained a "manifestly false history of the earth."

Jacob Bronowski, in his *The Ascent of Man*, speculates that Darwin might never have published his theories had it not been for the fact that another naturalist was coming up with the same ideas. The upstart was Alfred Russell Wallace, a man 14 years younger and considerably less experienced than Darwin. In November of 1859, 23 years after his voyage on the *Beagle*, Charles Darwin published a "sketch" of his full theory: *Origin of Species*.

Darwin and his book were attacked from virtually every quarter. Traditional scientists condemned his method (hypothesis and inference); "enlightened" scientists tried to discredit him out of jealousy; and the Church came down on him like a collapsing cathedral.

*Darwin dared not
state that the Old
Testament contained
a "manifestly false
history of the earth."*

The battle was still in full swing as recently as 1925, when, in one of America's pockets of ignorance, the Scopes "Monkey Trial" took place. The play and movie based on the trial transcripts, Lawrence and Lee's *Inherit the Wind*, splendidly dramatize the problem Darwin bequeathed to the world:

BRADY

Is it possible that something is holy to the celebrated agnostic?

DRUMMOND

Yes! The individual human mind. In a child's power to master the multiplication table there is more sanctity than in all your shouted "Amens!" "Holy, Holies!" and "Hosannahs!" An idea is a greater monument than a cathedral. And the advance of man's knowledge is more of a miracle than any sticks turned to snakes, or the parting of the waters! . . . Darwin

moved us forward to a hilltop, where we could look back and see the way from which we came. But for this view, this insight, this knowledge, we must abandon our faith in the pleasant poetry of Genesis.

BRADY

We must not abandon faith! Faith is the important thing!

DRUMMOND

Then why did God plague us with the power to think? Mr. Brady, why do you deny the one faculty which lifts man above all other creatures on the earth: the power of his brain to reason.

Many other authors, not officially connected with science fiction, have dealt with the new view of Man given us by Darwin — notably Thornton Wilder in his wild parable of Man's emergence from the cave, *The Skin of Our Teeth*; and Roy Lewis's *The Evolution Man* (first published in 1963 under the title *What We Did to Father*).

Lewis's amusing book correlates the developments of fire, tools, weaponry, art, religion and philosophy in a story in which Father brings fire down from a volcano, much to the consternation of hulking Uncle Vanya — who is committed to remaining an ape — and to the delight of son Ernest, who is eager to teach his children how to walk on their hind legs.

But nowhere outside actual biology texts has the theory of evolution been more popular than in tales of science fiction penned from the mid-19th century to today. ★

Next month: SF stories of prehistoric times. The following month: stories about the future evolution of humanity.

From the 1977 version of H.G. Wells' *The Island of Dr. Moreau*. Wells accepted the Darwinian premise that life is natural rather than divine, and assumed that if species could change over millennia through natural selection, they could be made to change overnight under the scalpel of an unscrupulous scientist. The fictitious Dr. Moreau made humans, or near humans, from lower orders.



LASTWORD

Thirty years ago a new era was launched with the premiere broadcast of a science fiction show on the infant medium of television. From his secret mountainside headquarters in the 22nd century, *Captain Video & His Video Rangers* zoomed accross the small black-and-white screen and stole the hearts of a generation of American youngsters. Although he was not the first actor to portray the Captain, Al Hodge (the radio voice of the Green Hornet) was the man who made Video famous; he brought the shape of the future into our livingrooms and showed us how to prepare for its wondrous arrival.



Al Hodge (left) and the Video Ranger.

Tragically, Al Hodge died this past March at the age of 66—a victim of poverty, alcohol and neglect. His passing marks the end of an age of innocence, when SF fans were *de facto* weird and “space cadet” was a term of derision. It was a time when the idea of traveling to the Moon was still considered a pipe dream by society at large. But those of us who had been weaned on the Captain and Tom Corbett and Rocky Jones, we knew better...and it made us feel secretly smug and superior.

It was the great irony of Al Hodge's life that his success at turning on a generation ultimately killed his acting career. When *Captain Video* was taken off the air in 1956, Hodge was afflicted by a deadly Hollywood disease: typecasting. He could not get dramatic roles because he was too well identified with the man from the 22nd century. Al Hodge was the idol of an age and spurred many to pursue careers in a variety of futuristic fields, from science-fiction publishing to astrophysics and astronautics. We remember the Captain with warm smiles and gratitude...we do not mourn his passing but rather celebrate his legacy.

Howard Zimmerman

Howard Zimmerman/Editor

NEXT MONTH



Anniversary Bonanza

Issue #24 marks the third anniversary of the publication of STARLOG, *The Magazine of the Future*. To celebrate this momentous occasion, we are pulling out all of the stops.

Number 24 will be 100 pages long, with a 32-page, full-color center section that will recap the highlights of our first three years. There will be an SF film review featuring some favorite recent releases and golden oldies, such as *Star Wars*, *CE3K*, *Superman*, *Invasion of the Body Snatchers*, *Buck Rogers*, *This Island Earth*, *Forbidden Planet*, *Logan's Run*, *The Time Machine* and *Silent Running*. This center section will also include a TV wrap-up, spotlighting current and classic shows, from *Battlestar Galactica*, *The Hulk* and *Mork & Mindy* to *Star Trek*, *Space: 1999*, *The Prisoner* and many, many others.

In addition, this special anniversary issue will feature a review of STARLOG's space art, “The Best of SFX,” a complete STARLOG Index to our first three years of publication; plus an autograph section filled with personal congratulatory notes that we've received from the stars of the science-fiction world: authors, artists, producers, directors, actors, makeup and special-effects people.

But wait! that's only *half* the issue—we've also got some extra-special features lined up that are guaranteed to grab your interest. Listen in as Leonard Nimoy and William Schatner chat about the creation of *Star Trek—The Movie* in new, exclusive interviews. And we will continue our coverage of the two current SF blockbusters, *Alien* and *Moonraker*. Then there's a sneak preview of the first motion picture to properly treat H. P. Lovecraft's supernatural scenarios, *The Cry of Cthulu*; a special look at the revolution in “SF Toys for the Eighties,” and an interview with UFO investigator Lee Spiegel. Plus: a spectacular behind-the-scenes peek at the production of our first major SF film—*Starlog's Intergalactic Picture Show*.

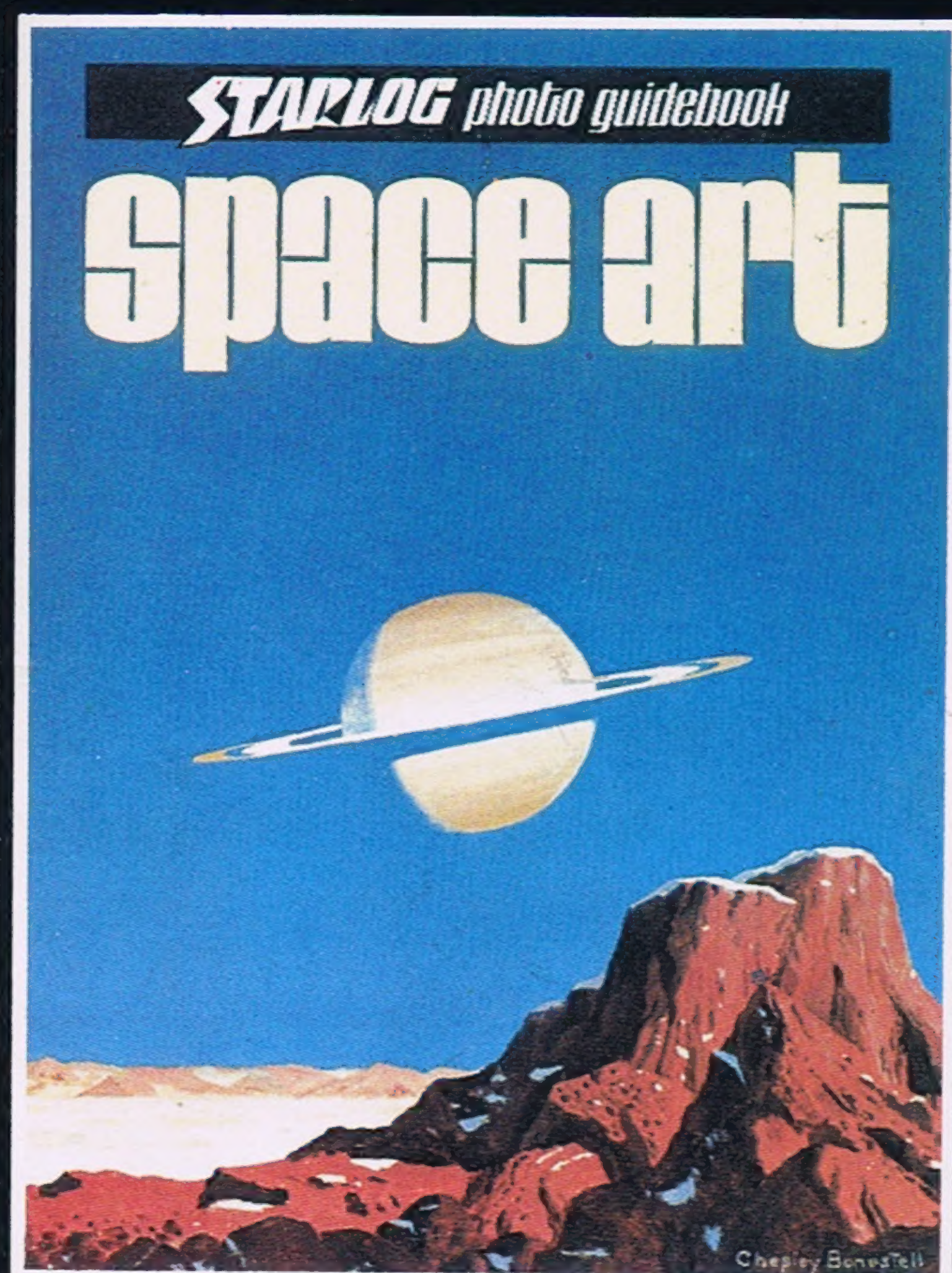
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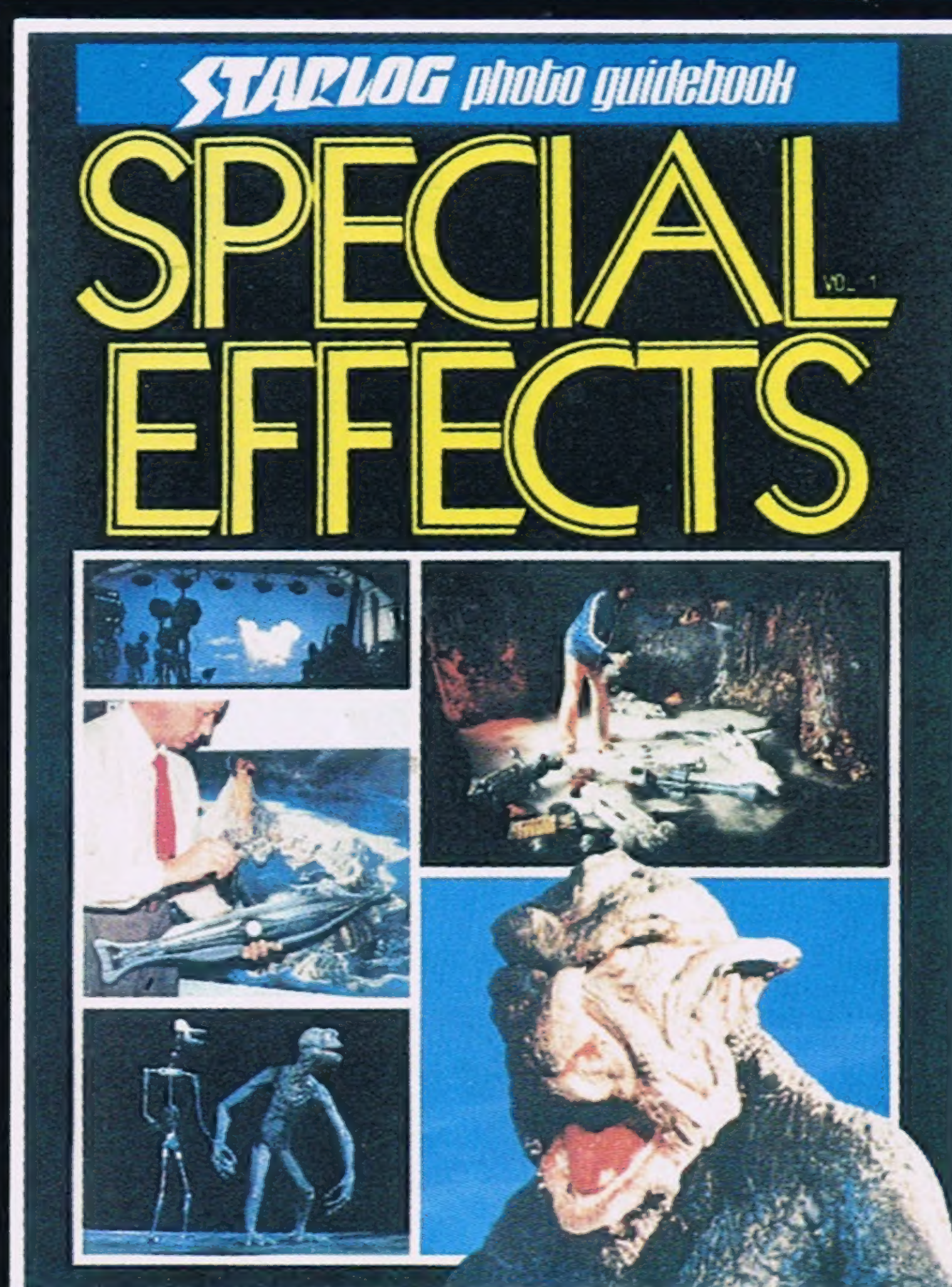
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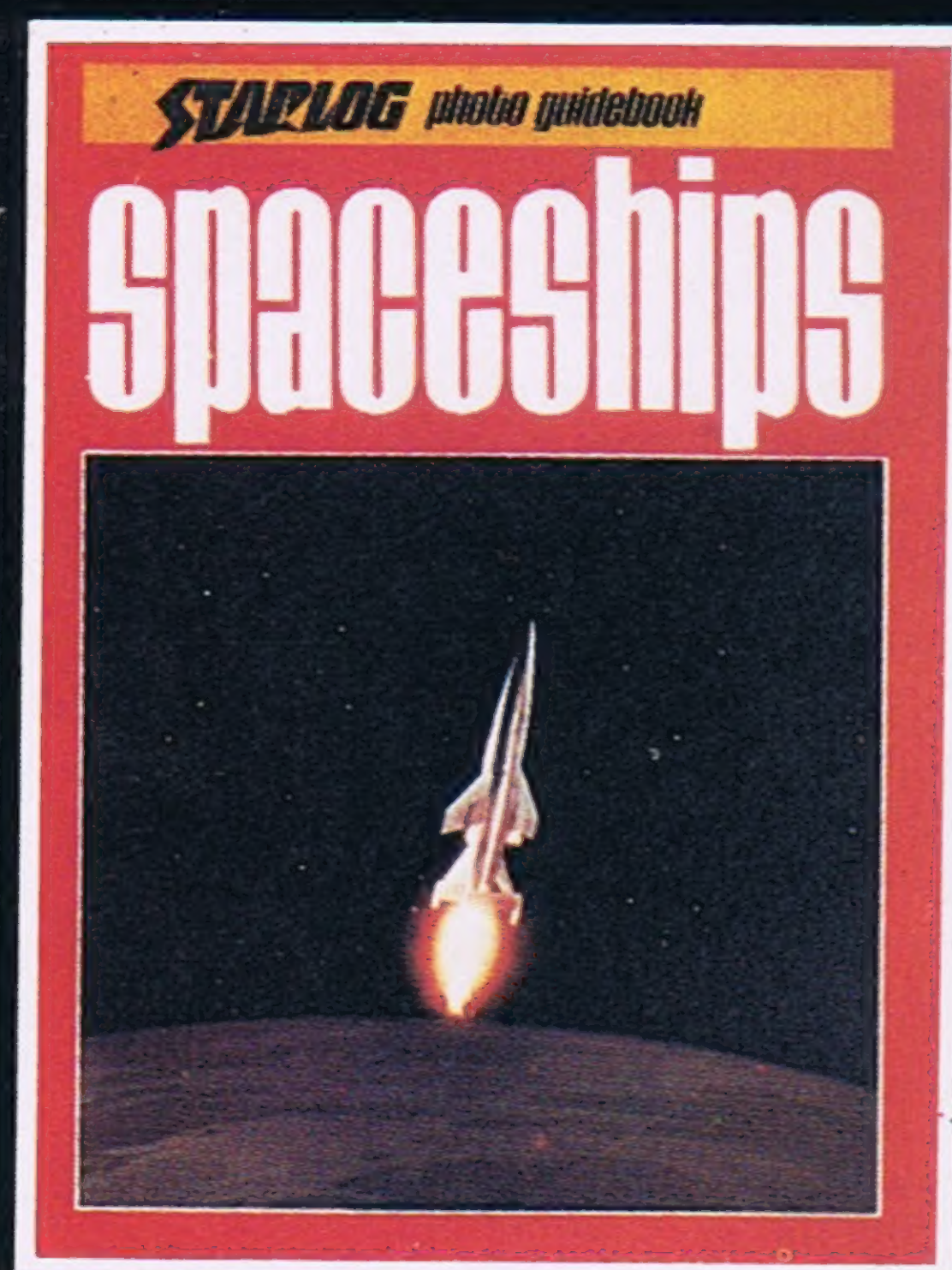


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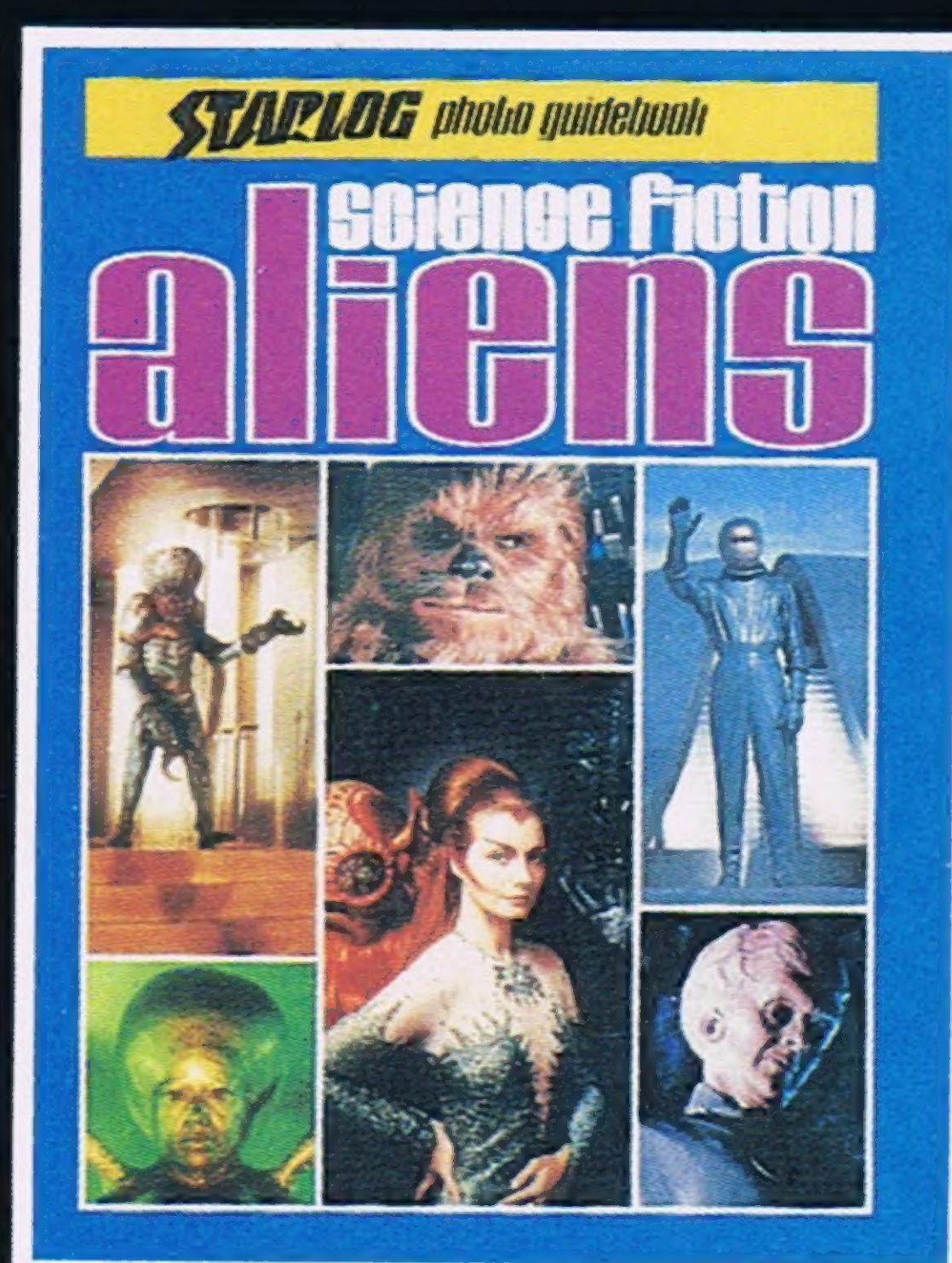
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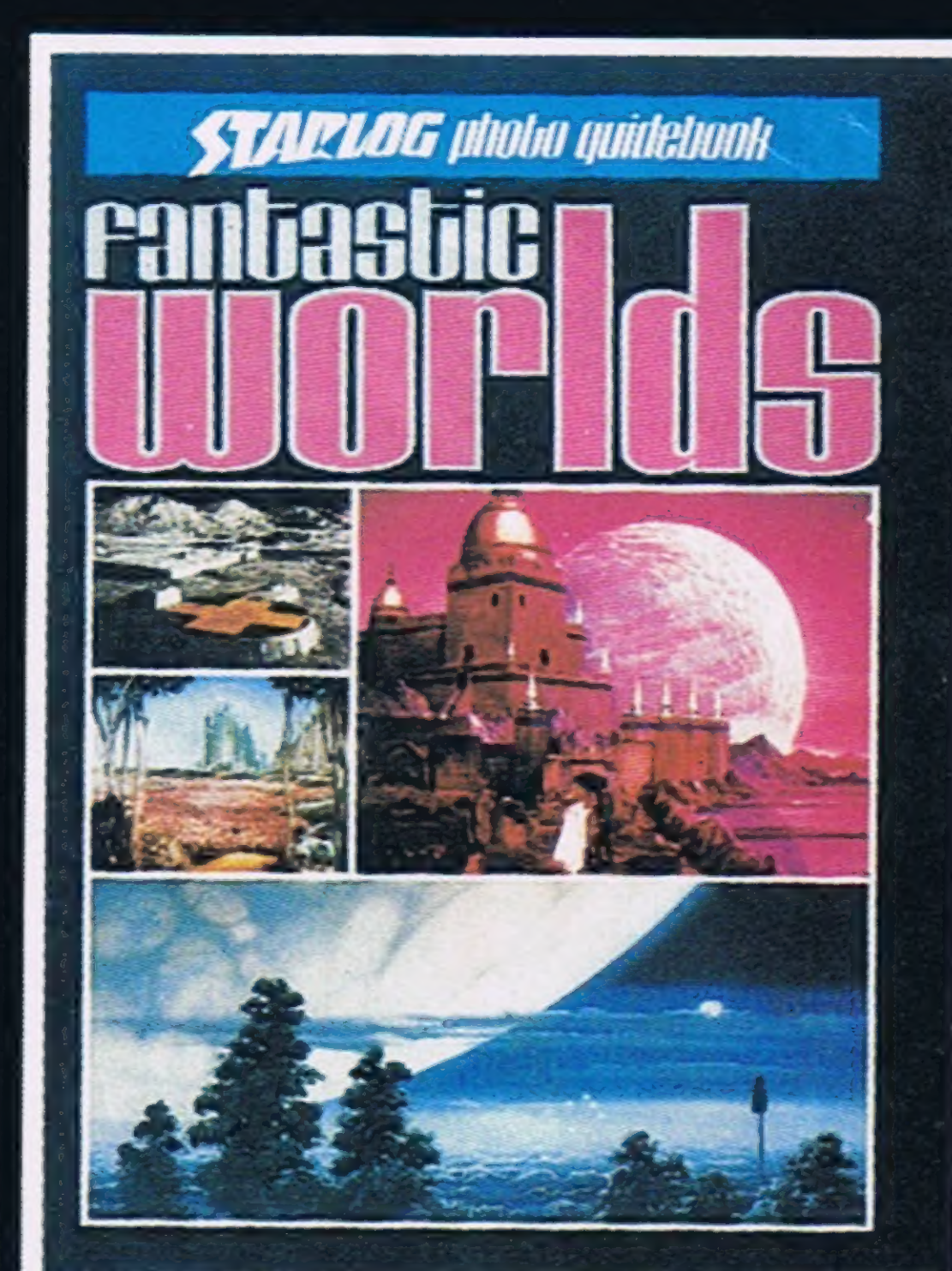
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